

# **new** HIT PARADE **SONGS** **and** **STORIES**

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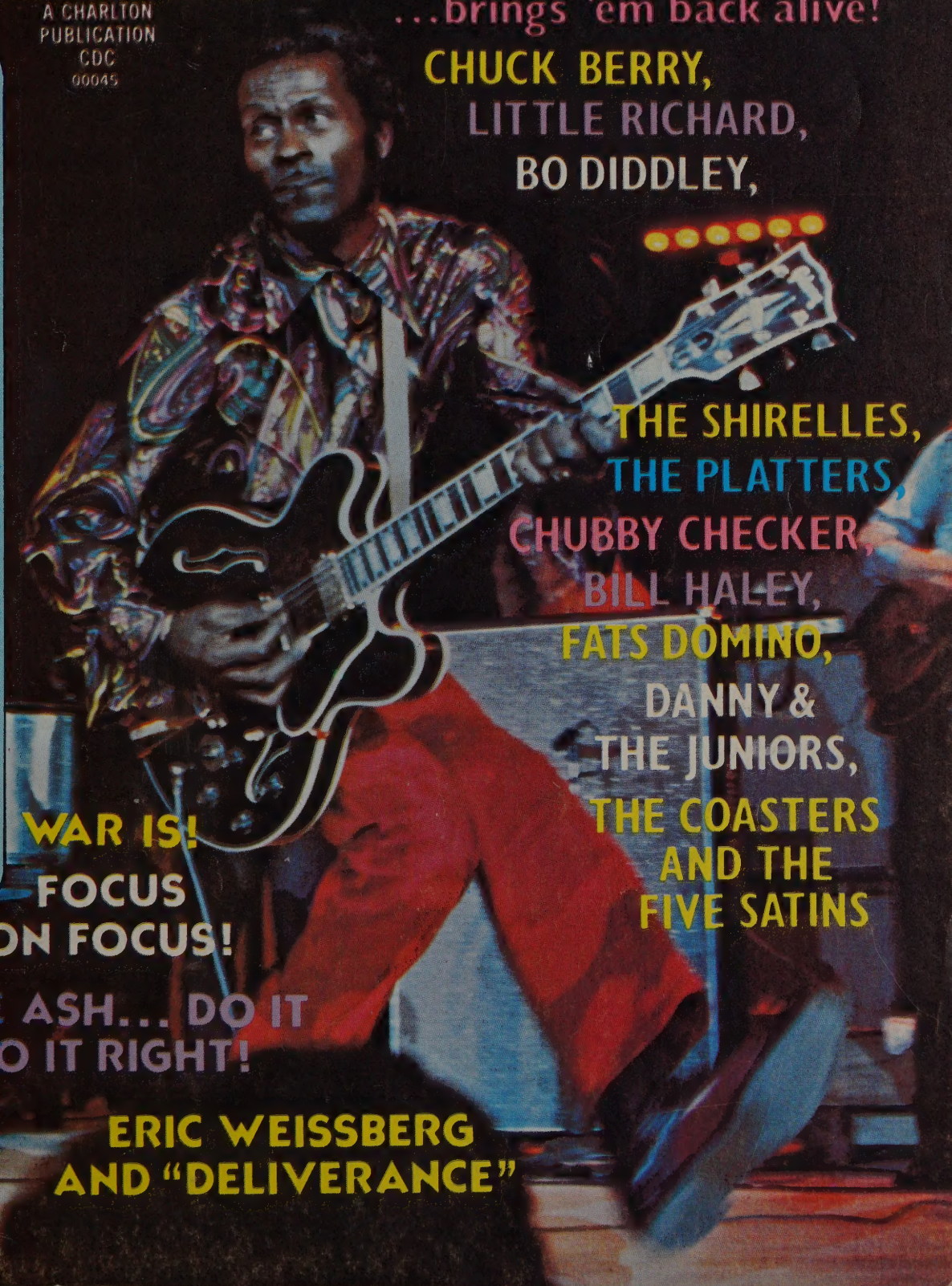
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**AND THE**  
**FIVE SATINS**

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**WISHBONE ASH... DO IT**  
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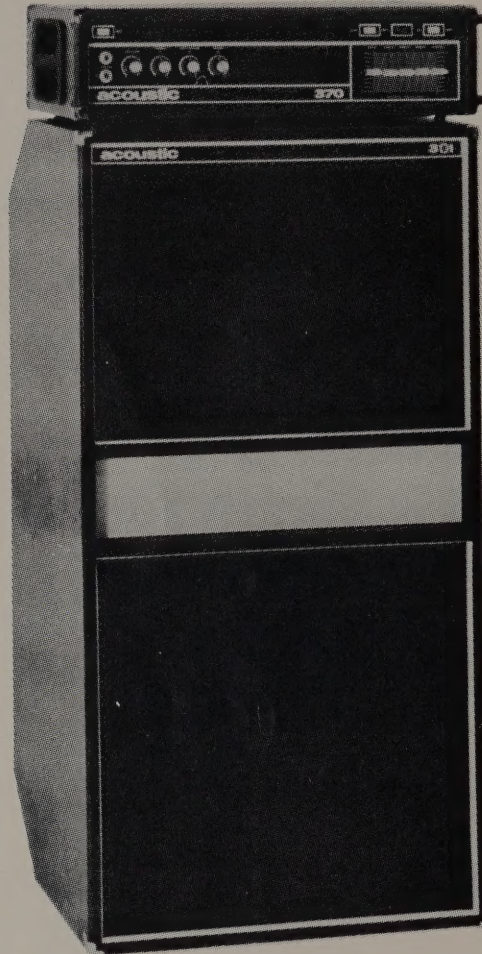
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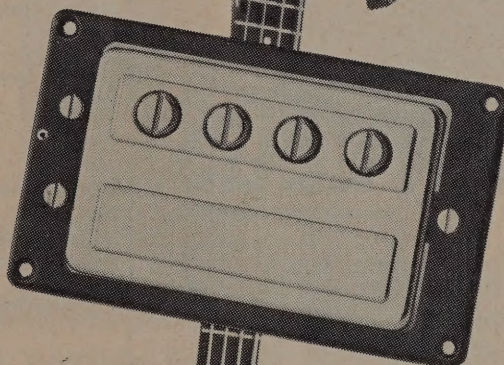
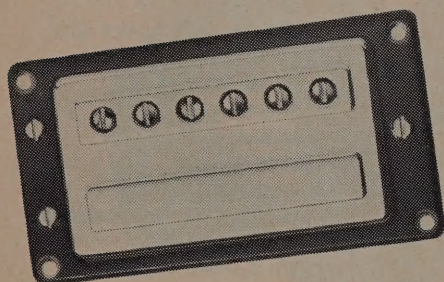


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# new HIT PARADER SONGS and STORIES

No. 111  
Oct. '73



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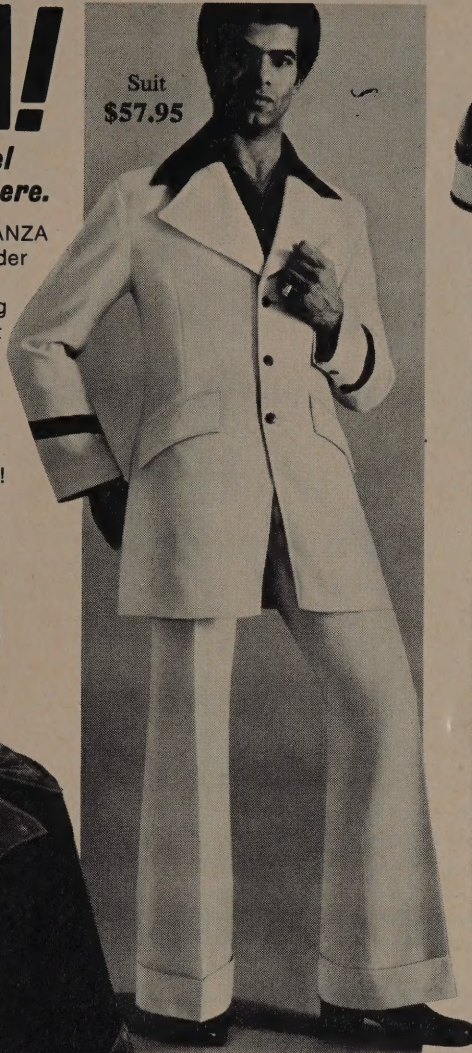


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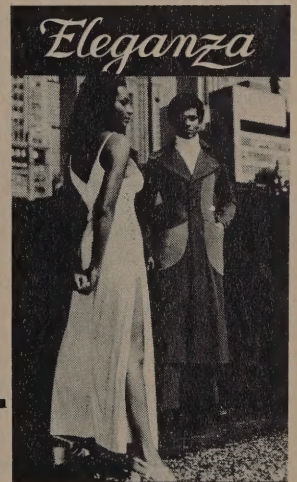


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# SHARON CASH

By Troy Morgan



## The Next Aretha



"I know that I can never stop singing until I can leave a message with the people," says Sharon Cash. And the message she's been leaving has been loud and clear. The lady is good, a talent to be reckoned with, a girl more than halfway home to solid success and sensational stardom.

That's right, the little lady with the huge voice is crashing into the big picture with what has been described as "punch and thunk" (that's a combo of funk and thump that's unbeatable).

Called a performer with "the potential to be the next Aretha" by Cash Box, and "a great talent for belting" by The Hollywood Reporter, this 23-year-old Los Angelean, with the soul-to-soul voice, has all of the confidence and competence of an old pro, and all of the freshness of a brand-new talent who's just discovered music. And in a way, both of these qualities are born of truth.

Unlike most singers — especially in the soul field — Sharon didn't begin life wanting to be a singer. Fact is, she spent most of her life struggling for art's sake — with the paper and pencil, that is. Just when she made up her mind to sing isn't quite clear to anyone, not even Sharon. But there was this tough voice and a natural ability, and it suddenly occurred to her that maybe you could earn your living doing what came naturally.

Strangely enough, the moment of truth didn't come until 1968. It's hard to believe now, listening to her, that she's only been at this business five short years. Her crisp, crack soul attack sounds like it's

been worked at since the dawn of time. But Sharon packed a lot into those five years, and learned a lot, some of it the hard way.

She began on the Coast, roughing up the fast, but unknown clubs of Fresno, San Bernadino, Inglewood and the L.A. area. And the folks seemed to like her just fine. Sharon responded, but it seemed to her that something was wrong. Nobody knew what it was — in fact, they didn't think anything was wrong. But Sharon sensed it, thought she couldn't quite put her finger on it.

Maybe there was a hint of just what the trouble might be when the folks thought she sounded "just like Aretha Franklin." On the other hand, it was enough to convince anyone that the lovely lady had genuine, fourteen-karat soul. But just having soul, like anybody else's soul, wasn't enough for Sharon. She was — and is — original, someone who always strives to make something uniquely her own.

But just how to do it, when you haven't been studying music all of your life, was a question she just couldn't answer at the time. All she could work on at the moment was her burning desire to sing it out, and touch all the other souls. She did know, even back then, that "she could carve a place for herself in this business" to quote Variety. But the how of it still remained to be answered.

The fire inside her was definitely intense when she hit the shores of New York City — but while she burned the city slept.

It was then that her manager, Bob White, had an idea. He insisted Sharon do the town from the audience to catch artists. For Sharon, it meant catching up and doing in a short time what all singers do from the time they are kids — listening, learning how to put over a song, and taking everything you've heard and seen and making it your very own.

Sharon listened constantly and hard, and out of this face-to-face, singer-to-singer exposure, constant rehearsing, and the most incredible determination caused a growth in Sharon's talent that was enormous. But most of all, she struck a style all her own, which she calls "a lot of soul and drive."

But it wasn't until she recorded an elpee for Mothers Records, called "He Lives Within Me," that New York and the rest of the world began to wake up to the sound of Sharon Cash.

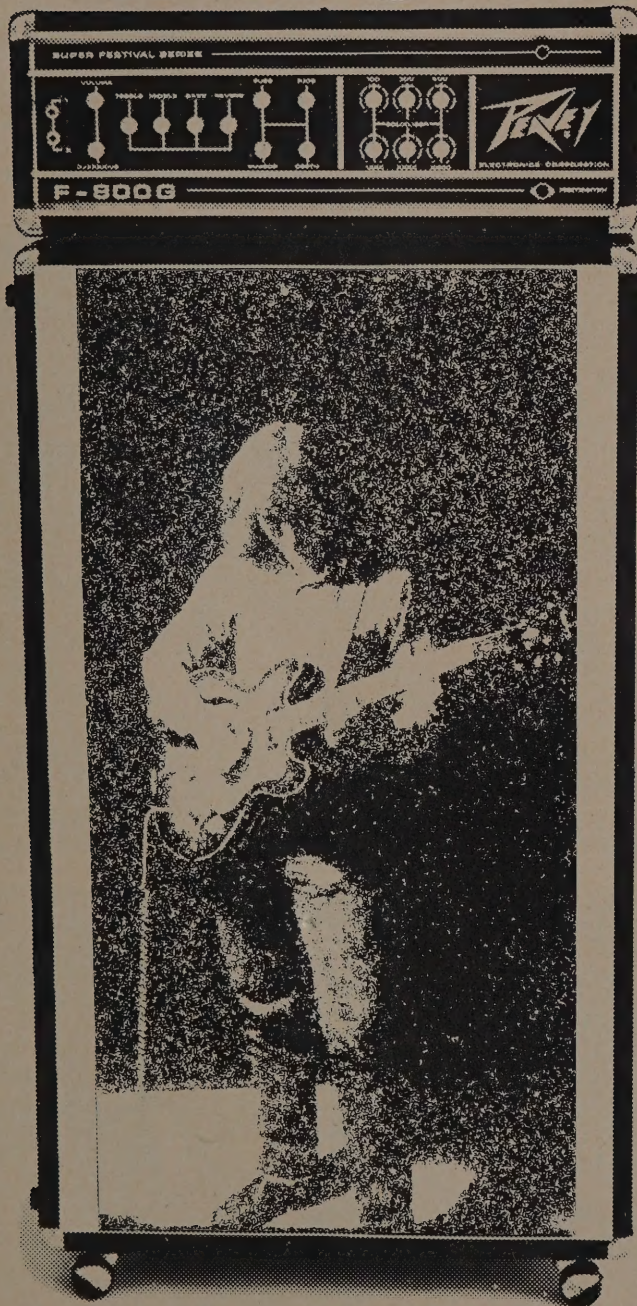
On the elpee, Sharon did her version of classic songs by black angels Sam Cooke, Jesse Belvin, Nat King Cole, Johnny Ace, Otis Redding, Chuck Willis and Little Willie John. But more important, she had cultured her own thing, nurtured it, watched over it — and found herself. From that moment, there was never a doubt in anybody's mind that Sharon would become a force in the music world. She was voted "Most Promising Female Vocalist" by the western Regional chapter of NATRA, the National Association of Television and Radio Announcers.

But if everyone else was sure, Sharon was too busy developing herself to her fullest to even think or dream about pinnacles. It hasn't been until recently, in fact, that she's dared to zero in on the big dream. Sure, it was back there in her head from the beginning, and a determined girl, with talent, always knows she's going to get what she wants. Especially when she's got a message — and the biggest soul in town. But the serious lady with the big voice didn't start aiming until she was ready.

Sharon's ready right now. And all you have to do is hear her to believe it. She does have the talent and the voice to be another Aretha. But she's even better as Sharon. Watch for her on Playboy Records — and listen! You'll get the message.



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# "CATCH MY SOUL"..

Looking for something that's got rock, soul, folk, and maybe some Shakespeare thrown in for the classics freaks? Then put away the records and get yourself down to the nearest movie theater showing "Catch My Soul," and quick.

This is a flick for the rock-musical and opera addicts, in the tradition of "Hair" and "Jesus Christ, Superstar." The story and the musical themes are very heavy. Created and produced by Jack Good, with some of the music written by Richie Havens and some of the book written by William Shakespeare—can you dig the combo?—it's "Othello," but very much updated to give even the hippest a weird crawl up the spine.

Like the original version, it's a bloody, gusty story of love, hate, jealousy, and the most fantastic rumble between good and evil. But this version begins in a commune in the American desert, with a "family" described, literally, as a "tribe of hell." Led by a Charles Manson-type character named Iago, the group is really some new kind of scary as they wend their evil ways in the surrounding countryside.

As the flick opens, Iago—played superbly by Lance LeGault—has just put a new arrival, a lovely, innocent, almost pure girl, into a trance, so she may go through the ritual that will make her part of the family. Her name is Desdemona, played by Season Hubby who you'll be seeing lots

more of if talent means anything, and she does seem to represent some kind of pure good, which makes the ritual seem doubly horrible. It's a sexual initiation, designed to wed her loyalties to Iago, no matter what. The ritual is absolutely necessary to joining the family, and even Iago's wife Emiliar, played by Academy Award nominee Susan Tyrrell ("Fat City"), has to put up with what seems like a blow to the dignity of the human soul.

But before the worst can happen, the group is interrupted by the arrival of Othello, played beautifully by Richie Havens, a travelling faith healer. Bedecked in religious garb and riding a burro, his faith and simplicity are a com-

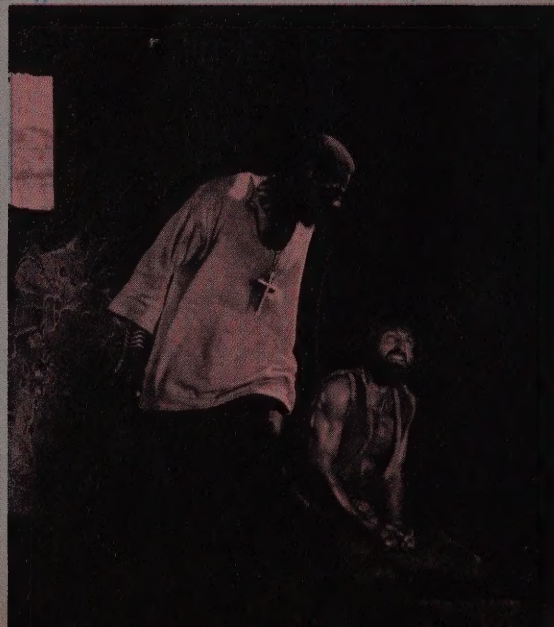
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# VERY HEAVY!

By Essida Shirlee

plete contrast to evil around him. Sensing what's about to happen, he enlists the aide of Cassio, played simply and sensually by Tony Joe White, who doesn't seem to be participating in the bad mumbo jumbo. Othello brings Desdemona out of her trance, and exorcises the devils from her, under the jealous, hateful eye of Iago.

He then proceeds to reform the whole family, Iago included. But what he doesn't know is that under the direction of Iago, they are putting him on, putting him down, and preparing him for the ultimate rip-off.

Only Cassio, now his deacon, seems

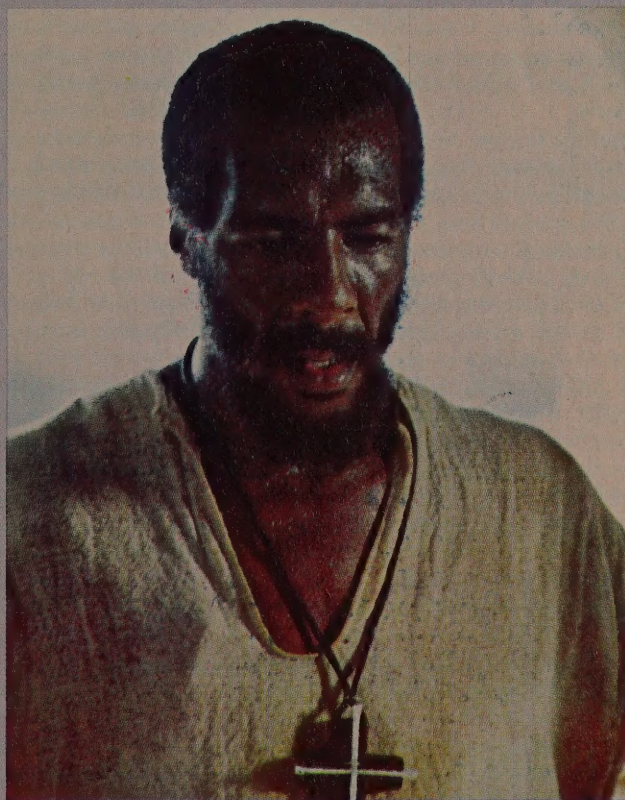
honest. But the shrewd Iago, very good at controlling his violence when he wants to, is only waiting for the moment to turn Othello and Desdemona against each other, and he'll use the unwitting Cassio to do it. For this frustrated rock singer, whom failure has turned into the very devil himself, revenge is the only sweetness left in life.

But for how he works his revenge out—the horror and the sadness of it, and the ultimate triumph—we insist that you see it for yourself. We think you'll love it, musically and as a visual experience.

This was, by the way, a stage play

before it went before the cameras, and was very well received in California and England. In California, Iago was played by Jerry Lee Lewis, and it was fantastic. Lance took over in England and fantastic would be an understatement. He won the Variety London Critics' Award for Best Actor in a Musical.

Now, directed by Patrick McGoochan of "Secret Agent" and "The Prisoner" fame, it comes alive on screen with a surrealistic quality that is fascinating and terrifying at the same time. But fascinating or scary, it's important and not to be missed. You'll love the story, the music, and the fantastic acting and musical talent that brings it alive. **CD**



- A Lance LeGault
- B Season Hubley, Richie Havens and the commune family.
- C Tony Joe White (foreground) and Delaney Bramlett.
- D Richie Havens and Lance LeGault in a dramatic and emotional scene.
- E Tony Joe White
- F Richie Havens
- G Richie Havens as Othello baptizes Season Hubley (Desdemona) as Tony Joe White (Cassio) and family look on.



# SOUL RAPPINGS

BY BOBBIE G. JACKSON

ISAAC HAYES begins shooting "Two Tough Guys" flick this month. Word is his acting's got as much soul as his music. Looks like he could be another kind of star, with a whole new career.

"Bad Weather" disc has SUPREMES back up top where they belong. They really needed that one. It's been a long time. But how can you go wrong with STEVIE WONDER doing both the writing and producing. It was STEVIE'S first time out as a producer, but his touch is sure and dynamite! Do it again, STEVIE.

Some folks are calling it country blues, others Texas swing. But "Dough Sahm and Band" sounds to us like a black and white soul sundae — and very unusual. They've come up with the best of both black and white rural tradition, and are not to be missed. Helping along with the sound are "extra" sidemen DR. JOHN THE NIGHT TRIPPER, DAVID BROMBERG, and no less than BOB DYLAN on guitar, harmonica, autoharp — and with a little bit of singing. Combines the best of soul and folk and is straight from the heart.

BOBBY WOMACK's "Across 110th Street" is fulfilling all predictions that he'd soon be an upfront superstar. Our article on him, in this issue, went to press before "110th Street" started chart - busting, and we were among the predictors that he'd become a superstar in the pop as well as soul field. Well, here's the sequel — he is one. THE BOBBY AND PEACE soundtrack is worth the price of the flick.



Bobby Womack

Another immediate winner from a motion picture is JAMES BROWN'S "Down and Out in New York City," from "Black Caesar." Should be on all the important charts by the time you read this. It's Mr. Dynamite, our own JAMES, at his very best.

Caught GLADYS KNIGHT and the PIPS at Harlem's Apollo Theatre — and that's gotta be what soul's all about. GLADYS is soul, and she generates so much excitement, the audience just goes wild, and that includes jaded columnists.

Hard to believe the STYLISTICS have only been around a few years. Almost every single they've released has sold a cool million. "I'm Stone In Love With You" was steady on the charts at this writing ... in the top ten and still climbing. They are honest, right on and dramatic, and audiences are digging it.

Hate to tell you folks who think the J5 is just a teeny - bopper act that's long on costumes ... but the boys really do know their soul when it comes to picking tunes. "Corner of the Sky," and "Hallelujah Day" are keeping the little ones on top. Maybe it's just a little too smooth, and all mellowed over with a pop varnish — but it is music and it does work.

Music trades are calling "Spinners" the pop - soul elpee of the year. Wait till Grammy time, they caution — and they could be right.

The soulful JACKSON SISTERS are no relation to you - know - who. But "More than Just Friends" says they have as much hit potential.

Soulstress BARBARA MASON's revamped version of her 1965 hit, "Yes, I'm Ready," is doing it again this year. Could do better than "Give Me Your Love."

The main ingredient in the AFRODISIAC's "The Main Ingredient," is STEVIE WONDER. The elpee features his tunes, and he even performs on the record. "Superwoman" and "You Can Call Me Rover" may be hitting the charts

by the time you read this.

"The O'Jays in Philadelphia" could put that group back on both the pop and soul charts in a hurry.

The INDEPENDENTS' "Leaving Me" crossed over into pop charts — and zooming!

The right REVEREND DAVID BANKS is doing promo for Warner Brothers. MARTY MACK is RCA's new Eastern r&b promo manager.

Catch WILSON PICKETT's "Mr. Magic Man" elpee ... a winner. Ditto THELMA HOUSTON's "Piano Man."

Freda Payne brought down the house — New York's Philharmonic Hall, that is — at BILL SATTERFIELD's "Uptown Goes Downtown" benefit concert for Morrisania youth. Love that Freda, and so does everybody else apparently.

BARBARA JEAN ENGLISH's "Don't Make Me Over" has gone Southern, and in a very big way.

Looking for something new? Try "Talk to Me Sometimes" by THE VILLAGE CHOIR ... though it may be on everybody's lips by the time we go to press.

Flick that promises to make it is "Gordon's War," filmed on Harlem's Eighth Avenue. Starring PAUL WINFIELD, Academy - Award nominee for "Sounder," it's directed by OSSIE DAVIS.

Don't miss RONNIE DYSON's "One Man Band," though that would be hard to do the way it's climbing on that easy - listening chart.

Even after the Academy gave it to LIZA MINNELLI, DIANA ROSS' "Lady Sings the Blues" was still in number - one spot — both as a single and elpee. It's a tribute to DIANA, and maybe even a bigger tribute to the late, great BILLIE HOLLIDAY. There's been a revival of her kind of blues and it's great. We heard even the Polish are digging her, and are asking for tapes so they can give her to the people. BILLIE always was with the people, and she'd sure be happy to know they love her in Poland like she was a brand - new and shiny star.



# WE READ YOUR MAIL

## ARE THE BEATLES BACK?

Dear Editor,

In your April issue we were happy to read "Who wrote what" in the Lennon-McCartney collaboration. We'd love to see a similar "who sang what" on their records.

Is it true about the New York rumors that all former Beatles met to discuss plans to reunite? Does Paul McCartney want to be good friends with John Lennon again? But he says that he doesn't think the Beatles will reunite. Which of the reports are true?

Hit Parader Fans  
Ginette Rousseau and  
Micheline Aurocher

Almost all reports are true. Three of the Beatles met ... but nothing was worked out as to a reconciliation. Paul McCartney has always wanted to be good friends with Lennon—in fact both of them think he is. But he doesn't think there should be the Beatles anymore. At the moment, he's too busy doing his own thing, an important movie score, and thinks reuniting the group would be a move backward for all of them.

## IN MEMORIAM

Dear Editor,

Now that Steppenwolf has broken up, their fans really haven't much left to look forward to, except the new album, "Steppenwolf's Greatest Hits." But if I were a producer at Dunhill Records, I'd make an album of their last date at Fillmore East. They were one of the best—if not the very best—hard-rock groups produced in this country. One, or even two, last albums is the least their

fans deserve. After that, long may they rest in peace.

Scott "Pedro" Reddy  
Pittsfield, Mass.

## TRUE LOVE FOR ALICE COOPER

Dear Editor,

Your spread on Alice Cooper in the May issue really makes me wonder about myself. I mean, the way that guy dresses ... well, I used to think he was a dope freak or something. I listen to his music, which I admit freaks me out. I love his face—but I don't know why. Every time I see him, I like him better, and I'm even beginning to like this character he impersonates called Alice Cooper.

Still, sometimes I get the feeling he's really making a fool of himself. But all the same, if he likes it, so do I, because in spite of all the freakiness—or maybe because of it—I love him!

S.D.N.  
Chelsea, Mass.

## MORE BEATLEMANIA

Dear Editor,

About 97 percent of all rock fans the world over think the Beatles were the greatest ever. Even some Stones, Grand Funk and Black Sabbath fans didn't think they were bad. I'd love to see Hit Parader do a special, dedicated to the Beatles and all the things that remind us of them and the whole screaming - fan Beatlemania thing.

Even rock fans 11, 12 and thirteen years old are really digging the early records when they can get hold of them. They were something special in their time — and

their time belonged to them as it did to nobody else.

When I first heard about the Beatles I couldn't imagine screaming and crying fans. I had two albums, but I couldn't believe all the things people were telling me about them. Then I went to see them.

I was only five years old at the time — nine years ago — but I will never forget it as long as I live. There was the screaming, crying, fainting, and I couldn't hear one word they were singing.

Well, I've since heard and grown to love them. But now I also know what all the fuss and excitement was about. Nothing like them has come along since.

My friends and I are great Beatles collectors, and we'd love a magazine on them. They were — and are — the greatest.

Mike Golembiewski  
Warren, Michigan

Neat idea. Warren. We'll see what we can do.

Dear Editor,

A great loss has been suffered by rock music with the break-up of Creedence Clearwater Revival. Who can forget what Creedence has done for fans with "Suzie Q.," "Proud Mary," "Born on the Bayou," and I could go on and on. Their albums were superb as well, all eight of them. I think you should print a final article as a tribute to the great Creedence Clearwater Revival.

B.W.  
Melrose Park, Ill.

We never forget a great, as you can see by our covering of all the oldies but goodies ... no matter how old. And

we're sure to get around to Creedence soon.

## UP THE OSMONDS

Dear Editor,

I've been quiet long enough! You have been getting so much criticism on your "Osmonds' Press Conference," that I must let everyone know that I, for one, enjoyed the article thoroughly.

I say three cheers for Keith Althams!

Valerie J. Miller  
Colton, California

Writer Althams, in hiding since the article came out, says three cheers for Valerie and can he come out now?

## A LITTLE SOFTER, PLEASE

Dear Editor,

I love music, not noise. Don't get me wrong. You've got your thing and I've got mine. But I love music I can hear and understand the words to. Like The Three Dog Night and "(One) Is the Only Number," the Beach Boys back in the sixties. "I am a Rock" by Simon and Garfunkel, "Indian Reservation," by the Raiders. So far as Jeff Beck and Leon Russell go, I think they're one big fat zero next to the Osmonds.


I guess I sound square, but God bless our ears if I do.

Richard Morgan  
Onancock, Virginia

## MORE CHEERS FOR THREE DOG

Why doesn't anybody do something on the richest rock group of them all—Three Dog Night? Everybody seems to stick to that silly Alice Cooper or those nothing Osmonds—and all I want is one little story on Three Dog ... please ...

Marylou Bono  
Bowie, Maryland

Coming up in a future issue. Keep watching for it ... 



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223222 * <b>CAT STEVENS</b> [ABC] <b>CATCH BULL AT FOUR</b>	223834 <b>CAROLE KING</b> [ODE] <b>RHYMES &amp; REASONS</b>	227074 <b>(SOUNDTRACK)</b> [BELL] <b>LOST HORIZON</b> MUSIC COMPOSED AND CONDUCTED BY Burt Bacharach	229823 * <b>THE O'JAYS</b> [ATLANTIC] <b>IN PHILADELPHIA</b>
207019 * <b>BILLY PAUL</b> [COLUMBIA] <b>GOING EAST</b>	209544 * <b>B. J. THOMAS</b> [SCS] <b>Greatest Hits Vol. 2</b> Raindrops Keep Falling on My Head	224147 * <b>JOE COCKER</b> [AM] <b>Pardon Me Sir</b>	226332-226333 <b>NEIL DIAMOND</b> [MCA] <b>HOT AUGUST NIGHT</b> COUNTS AS TWO
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211565 <b>NEIL DIAMOND</b> [UNI] <b>GOLD</b>	220723 <b>FOXY LADY</b> [KALAM] <b>CHER</b>	225334 * <b>BREAD</b> [ELEKTRA] <b>THE GUITAR MAN</b>	225648 * <b>BILL QUATEMAN</b> [VILLAGE] <b>Get It Right On</b> Out There • Only Love
227925 * <b>JOHNNY CASH</b> [COLUMBIA] <b>Any Old Wind That Blows</b>	224758 * <b>LYNN ANDERSON'S</b> [COLUMBIA] <b>GREATEST HITS</b>	214650 <b>Blood, Sweat &amp; Tears</b> [COLUMBIA] <b>GREATEST HITS</b>	222125 <b>ROD STEWART</b> [Mercury] <b>Never A Dull Moment</b>
220962 <b>NEIL DIAMOND</b> [UNI] <b>MOODS</b>	216093 <b>SONNY &amp; CHÉR</b> [KALAM] <b>ALL I EVER NEED IS YOU</b>	219477 <b>SIMON &amp; GARFUNKEL'S</b> [COLUMBIA] <b>GREATEST HITS</b>	222976 <b>ZUBIN MEHTA</b> [COLUMBIA] <b>HITS AT THE</b> <b>HOLLYWOOD BOWL</b>
225094 * <b>WEST, BRUCE &amp; LAING</b> [COLUMBIA] <b>WHY DONTCHA</b>	212854 <b>BOB DYLAN</b> [COLUMBIA] <b>Greatest Hits, Vol. 2</b>	225102 * <b>JOHNNY NASH</b> [RECL] <b>I CAN SEE CLEARLY NOW</b> \$7.98 17 UP	223412 * <b>Blood Sweat &amp; Tears</b> [COLUMBIA] <b>NEW BLOOD</b>
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222745 * <b>IT'S A BEAUTIFUL DAY.</b> [COLUMBIA] <b>LIVE at CARNEGIE HALL</b>	220051 <b>DON McLEAN</b> [RECL] <b>American Pie</b>	220998 <b>CARLOS SANTANA</b> [COLUMBIA] <b>&amp; BUDDY MILES</b> <b>LIVE</b>	222372 * <b>GILBERT O'SULLIVAN</b> [MAM] <b>HIMSELF</b>
222653 <b>JOHNNY MATHIS</b> [COLUMBIA] <b>SONG SING BLUE</b>	215459 * <b>THE GRASS ROOTS</b> [ABC/DUNHILL] <b>MOVE ALONG</b>	209726 <b>CHICAGO</b> [COLUMBIA] <b>AT CARNEGIE HALL, Vols. 3 &amp; 4</b>	203919 <b>CARPENTERS</b> [MCA] <b>Rainy Days and Mondays</b>
222000 <b>THE PARTRIDGE FAMILY</b> [BELL] <b>AT HOME WITH</b> <b>THEIR GREATEST HITS</b>	216341 <b>THREE DOG NIGHT</b> [ABC/DUNHILL] <b>Seven Separate Fools</b>	222265 * <b>HAROLD MELVIN &amp;</b> [ATLANTIC] <b>THE BLUE NOTES</b> I MISS YOU	222406 * <b>MAC DAVIS</b> [COLUMBIA] <b>BABy DON'T GET</b> <b>HOOKEd ON ME</b>
223651 * <b>THE OSMONDS</b> [MGM] <b>CRAZY HORSES</b>	224469 * <b>MELANIE</b> [RECL] <b>Stoneground Words</b>	220368 <b>JOY</b> [COLUMBIA] <b>Great Composers'</b> Hits for the '70's	223644 <b>MOODY BLUES</b> [DERAM] <b>Days of Future Passed</b>
220416 * <b>LOOKING GLASS</b> [RECL] <b>Brandy</b>	223669 * <b>PORTRAIT OF</b> [MGM] <b>SAMMY DAVIS, Jr.</b> Mr. Bojangles	209973 <b>CAT STEVENS</b> [MCA] <b>Tearful and the Firecat • 9 more</b>	225284 * <b>FOUR TOPS</b> [ABC] <b>KEEPER OF THE CASTLE</b>
225325 * <b>POCO</b> [RECL] <b>A Good Feelin' To Know</b>	220095 <b>BOBBY GOLDSBORO</b> [RECL] <b>Greatest Hits</b>	212753 <b>ARTHUR FIEDLER</b> [POLYDOR] <b>PLAYS THE MUSIC OF</b> <b>PAUL SIMON</b>	216820 <b>ROGER WILLIAMS</b> [KALAM] <b>LOVE THEME FROM</b> <b>"THE GODFATHER"</b>
219485 <b>TOM JONES</b> [PARROT] <b>CLOSE UP</b>	211755-211756 <b>JESUS CHRIST</b> [DECCA] <b>SUPERSTAR</b> A ROCK OPERA	206573 <b>ROD STEWART</b> [Mercury] <b>Every Picture Tells A Story</b>	222018 <b>THE 5th DIMENSION</b> [BELL] <b>Greatest Hits On Earth</b>
212159 * <b>PETER NERO</b> [COLUMBIA] <b>SUMMER OF '42</b>	216663-216664 <b>OSMONDS</b> [MGM] <b>"LIVE"</b>	221671 <b>SAILCAT</b> [ELEKTRA] <b>MOTORCYCLE MAMA</b>	211284 * <b>VIKKI CARR</b> [COLUMBIA] <b>SUPERSTAR</b>
216952 <b>ANDY WILLIAMS</b> [COLUMBIA] <b>LOVE THEME FROM</b> <b>"THE GODFATHER"</b>	216584 * <b>BOBBY SHERMAN</b> [MEYROMEDIA] <b>Greatest Hits</b>	223438 * <b>TEN YEARS AFTER</b> [COLUMBIA] <b>ROCK &amp; ROLL MUSIC</b> <b>OF THE WORLD</b>	213538 <b>PAUL SIMON</b> [COLUMBIA] <b>Me and Julio Down by</b> <b>The Schoolyard</b>
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222380 * <b>CHEECH AND CHONG</b> [ODE] <b>Big Bambu</b>	212845 <b>CARLY SIMON</b> [ELEKTRA] <b>ANTICIPATION</b> The Girl You Think You Are	196246 <b>Sly &amp; The Family Stone</b> [RECL] <b>GREATEST HITS</b>	196444 <b>CARPENTERS</b> [AM] <b>CLOSE TO YOU</b>
216263 * <b>NEW RIDERS OF</b> [COLUMBIA] <b>THE PURPLE SAGE</b> <b>POWERGLIDE</b>	216572 * <b>APOLLO 100</b> <b>JOY</b> [MEGA] <b>FEATURING TOM PARKER</b>	222919 <b>ENGELBERT HUMPERDINCK</b> [PARROT] <b>IN TIME</b>	186800 <b>SIMON &amp; GARFUNKEL</b> [COLUMBIA] <b>Bridge Over Troubled Water</b>
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223230 * <b>GROVER WASHINGTON, JR.</b> [KALAM] <b>ALL THE KING'S HORSES</b>	187088 <b>BARBRA STREISAND'S</b> [COLUMBIA] <b>GREATEST HITS</b>	225227 * <b>RICHIE HAVENS</b> [STORMYFOREST] <b>ON STAGE</b> COUNTS AS TWO	211540 <b>CHÉR</b> [KALAM] <b>GYPSYS, TRAMPS</b> <b>&amp; THIEVES</b>

\* Selections marked with a star are not available in reel tapes



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Your own charge account will be opened upon enrollment . . . and the selections you order as a member will be mailed and billed at the regular Club prices: records, \$4.98 or \$5.98; cartridges and cassettes, \$6.98; reel tapes, \$7.98 . . . plus a processing and postage charge. (Occasional special selections may be somewhat higher.)

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... if you do not want any selection offered, just mail the response card always provided by the date specified (you'll have at least ten days in which to make your decision)

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... and about four times a year we will offer some special selections (usually at a discount off regular Club prices), which you may reject by mailing the dated form provided . . . or accept by doing nothing.

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D 153/F73



# Who Says Rock 'N' Roll Is Dead?

## "LET THE GOOD TIMES ROLL"



If you still believe in music ... if you still believe in your memories ... if you still believe that good guys — and good music — really do finish first, then sit back, baby, and "Let the Good Times Roll." Cause that, beautiful believers, is the name of a flick you just can't afford to miss. It's made for you. And with all due respect to Don McLean, welcome back to Miss American Pie, who is alive and well and enjoying this mammoth documentary, which brings you straight from the seventies, all those great musicians who made it all possible, back in the fifties.

No, this is not a compilation of little film clips, from those days before the levee ran dry, all strung together. It's the big sounds of the fifties, but just as they are today. There's big Bill Haley, receiving an 8½ minute ovation now, not twenty years ago, and from kids who weren't even born yet. Wonder what happened to the Platters, Chuck Berry, Bo Diddley, Fats Domino, the Shirelles? You can see for yourself, in this film, and you can hear, on an original sound track, made today, just what the legends of yesteryear are all about. It's more than just bringing back Rock 'N' Roll — it's a rebirth. Sure, it's a reminder of the early days, but it's as exciting as today, and a revelation to anyone who really cares about music.

But most important, this film proves that old - fashioned Rock 'N' Roll still lives and in

more than the memory, which is something its young producer, Richard Nader, has known for some time now. He's the guy who's bringin' 'em all back alive, to do their stuff.

It all began with a vision and a hope, and very little else Nader admits. Actually, it began with a memory. He'd been a radio - program director for the Armed Forces Korean Network, during the days of that war. And the thing that stuck in his mind in those years, right up through these years, was the impact a then new rock sound was making on his buddies. It was, as he describes it, a "happier rock sound." And he never did forget the feeling of those men for the joyous sound, the raw celebration that was rock 'n' roll in those days.

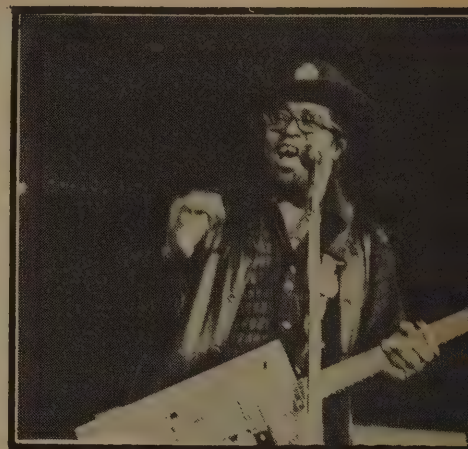
But it was when he heard Peter, Paul and Mary's "I Dig Rock 'N' Roll" — a song about a later kind of music, but with what has become the classic, old - fashioned beat — Richard began wondering if lots of other people didn't dig the old R 'n' R as well. The success of that record clinched it. He decided to gamble that a comeback — and more if he could make it happen — was just what was needed.

Very few were willing to gamble with him, but his intuition told him he was right. So when it came to pass the plate, Nader had only himself to count on. What he wanted to stage was the original, and now classic in its own way, "Rock 'N' Roll Revival," at Madison Square Garden's Felt Forum. Before Richard, it hadn't been thought of, much less done. But he'd made up his mind — not on a movie at that point, but a bring-'em back - alive, and in - person, concert.

But finding the money and the time were only two of Richard's big problems. Probing and searching, he discovered that many R 'N' R acts from the fifties had split, and some had just disappeared. Even agents couldn't find them.

But Nader is a very determined guy, and too much of a fan, himself, to give up. After six months, he managed to reunite the Five Satins, who've never been happier since getting back together again. Chuck Berry, of course, wasn't hard to find since that talent always seems to be in demand and working. But he did have this homecoming at a New Hampshire college to play, just when "The Revival" was scheduled to open. Richard managed to get the college to have their homecoming a week later, so Chuck could be part of the big show, as he's been such a part of modern music.

His search for the Coasters, Shirelles, Bill Haley and the rest of the music world's most important headliners reads like something



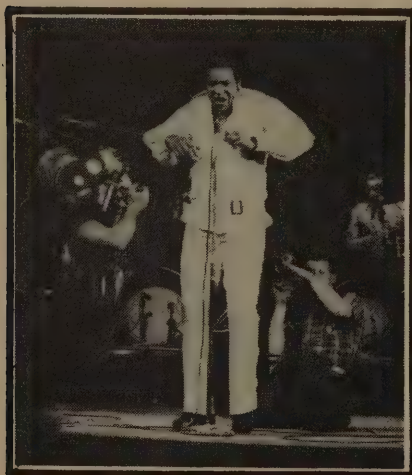
**Bo Diddley**

out of a missing - persons report, or some private - eye telly flick. But the real news happened after he found them — and did, indeed, stage "The Rock 'N' Roll Revival" for the first time on this planet ever. It was sensational, to say the least, the biggest success since the Beatles first began immortalizing the sixties. It was sell - out for three years running, and the only problem was, there were always more folks clamoring to get in than there were seats for them to sit on.

Even in three years, "The Revival" couldn't fill the demand. And that's when the idea for "Let the Good Times Roll" was born. Why not get "The Revival" down on film, so that everyone could see it. The film is put together from live performances, in concert, throughout the country. And it is current. It is the roots of rock happening all over again. What's more, you not only see the performers as they are now, with all of the excitement of the immediate — you can see the current crowds reacting to them as well. People who weren't even born at the time are seeing, first - hand, that old showmanship, and professionalism, and just what made it all succeed since every song performed is a million - seller, sung by the artist who made it sell.

But there's more to this film than even that. Backstage, the cameras keep grinding, to capture artists who have not worked together in years, suddenly finding themselves a group again. They swap stories of their families and rap about "the good old days" of pony tails, pegged pants, record hops, white sox, and straight - out R 'N' R. The feeling is definitely as joyous as that old music was from the moment "Let the Good Times Roll" bursts on the screen.

And burst it does, at almost every moment and with every memory. Who wouldn't feel a thrill at seeing Bill Haley and the Comets



**Chubby Checker**



# brings 'em back alive!

By Joyce L. Barker

doing it again? For some of us, he's not only the father of Rock 'N' Roll but maybe Rock 'N' Roll itself. In fact, some of us oldsters heard rock for the very first time from Bill. He was certainly the first to ever do it in a movie. It was in 1954, and he'd written and recorded, along with the Comets, a little tune called "Rock Around the Clock." It was featured in the film, "The Blackboard Jungle," and was the first taste of an era yet to come. He followed it with "See You Later, Alligator," "Razzle Dazzle," "Shake, Rattle and Roll," "Skinny Minnie," "Rock This Joint," etc.

Actually, when Richard Nader first approached Bill and the Comets about the revival thing, Haley was very skeptical. A good musician it just so happens he's a household word outside of rock, with the Country and Western and Rhythm and Blues crowds. It was from R and B, in fact, that he developed the ingredients for rock. But rock and everything that's come out of it seems so much to belong to the young, and ironically, Bill was long past sixteen when he first made the teenagers sit up and take notice. And now, he's a bit older than that, so what would the kiddies think?

His first appearance on "The Revival" stage brought him an 8½ minute standing ovation, and it was like that at every "Revival" concert running. Not even the weeniest of the teeny boppers could stop



The Shirelles

cheering for him. He has proven he can do it any time he likes, be it C&W, R&B or good ole Rock 'N' Roll.

Antoine Fats Domino, like Bill Haley, wasn't twelve when the era of Rock 'N' Roll began. But that's okay, say fans, since this fabulous musician had been playing R 'N' R since the forties! Maybe they didn't call it that back then, and maybe even he didn't know what it was — but the sound was irresistible even back then. And when R 'N' R finally caught up with Fats, it was natural he should be one of its stars. Born in New Orleans on May 10, 1929, he became Mr. Rock 'N' Roll in the fifties, when he began luring teenagers away from other kinds of music with hits like, "Ain't It a Shame," "Blueberry Hill," "Blue Monday," "I Hear You Knocking," "I'm in the Mood for Love," "When My Dreamboat Comes Home." He's still a musician's musician, and "Let the Good Times Roll" shows you why.

The Shirelles were the first female group to enter the Rock 'N' Roll scene — and they are the only female group from that era to remain intact over the years. Today, they are one of the biggest attractions on the night-club circuit, at Rock 'N' Roll concerts on TV and in films. But it's easy to see why these three dynamic ladies from Passaic, New Jersey — Shirley Alston, Mickey Harris, and Beverly Lee — have remained stars if you can remember some of their hits of the fifties. "Will You Still Love Me Tomorrow," "Dedicated to the One I Love," "Baby, It's You," "Soldier Boy," "Mama Said," "Tonight's the Night," "I Met Him on a Sunday," "Stop the Music," and "Everybody

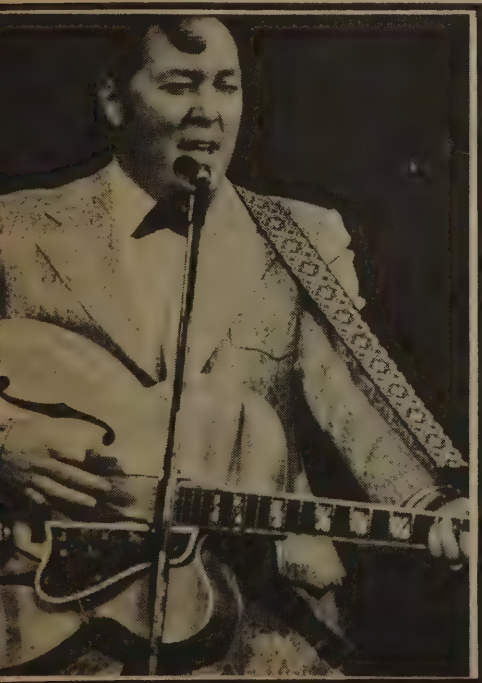
Loves a lover" let them sell over twelve million records — and the girls are still going strong.

Remember Danny and the Juniors? They had exactly two hits to their record — but those two hits are enough to keep them very alive in the memory of the Golden Age of Rock. It started with "At the Hop," and ended with "Rock 'N' Roll Is Here to Stay," a very prophetic number. The first song was everything that Rock 'N' Roll meant to white groups, the second has become the anthem of oldie but goodie lovers everywhere.

And just to show you where everybody's head's at, the much later Sha Na Na, immediately picked up on the song and used it as the theme and title for its first album: Not a bad tribute to a two-hit group.

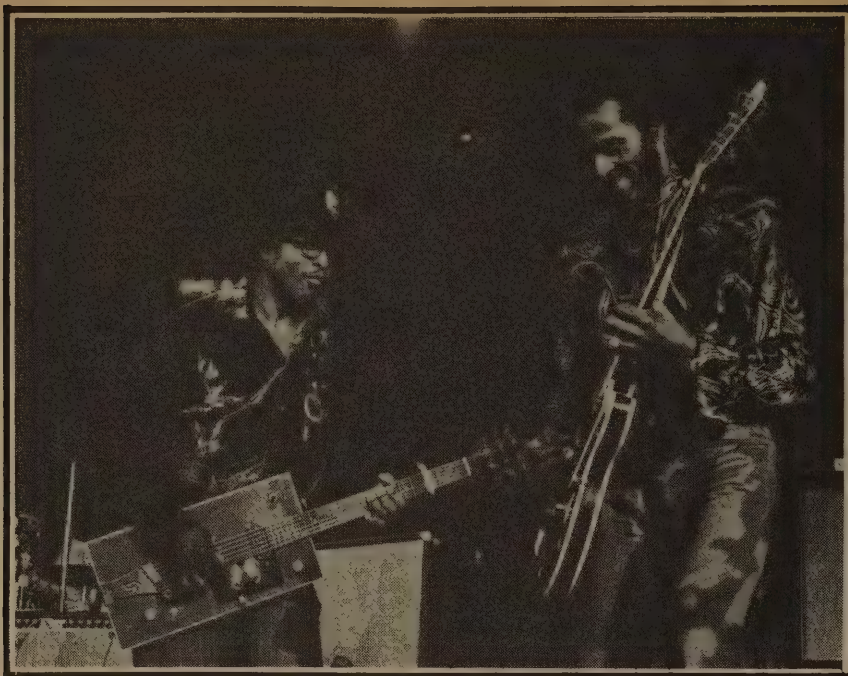
In "Good Times," of course, Danny and the Juniors have come back together to give us their own renditions. They've been retired as a team for years, but they still perform SRO at "Revival" meetings. Today, Danny Rapp is a toy-factory manager in New Jersey. Frank Maffei is an optician and has four children. Joe Terranova is still recording and has a new record out under the name of Jude Nova. Dave White is writing and producing his own album, and has done the same for several big artists. But they sound so good together still, could be they'll do it again.

The Coasters were — and are — the supreme comedians of R 'N' R. Named for their West Coast origins, they were originally known as the Robins. But it was as the Coasters that they kept the kids laughing



Bill Haley





**Bo Diddley**

**Chuck Berry**

for half a decade with "Yickety Yack," "Charlie Brown," "Along Came Jones," "Searchin'," "Poison Ivy," "Little Egypt." In "Good Times," their little playlets and ways with situation comedy let you know they're in there chuckling yet.

Bo Diddley, born Elias McDaniel in McComb, Mississippi, has seen the good times come and go — and come back again. Tagged "Bo" by the kids in Chicago, after he'd moved there as a kid, he loved music from the start. He yearned to play the jump sounds of Louie Jordan, and always saw himself on a spotlight floor, on a bright stage, dressed all in black, even to black rims on his specs, with a black ranger's hat and some wild monkey bones jouncing on his chest, and an insane, red, cigar-box guitar slung low down on his right hip like a Tommy gun. And he'd be playing to the biggest

audience in the world — and they'd love him.

Well, in 1955, the dream became a reality with his first big hit, "Shouting Bo Diddley." After that, you couldn't walk into a restaurant without hearing the backfiring, buggy-bouncing, bayou guitar of our hero. "Hush Your Mouth," "I'm a Man," "Road Runner," "Who Do You Love," "Hey, Bo Diddley," have since become classics.

Then along came the British — no need to mention the various who's — and Bo seemed to take a back seat. But not so long ago, he came back like an ageing gun-fighter — that crazy guitar smoking. He hasn't changed a stroke — still does the old tunes, and was recently rated by Playboy and Downbeat polls as one of the top guitarists in the country. See him in "Good Times" and find out why.

Headliners on the music scene for over twenty years, The Five Satins were the toast of Dick Clark's American Bandstand. They are five lads — Fred Paris, lead singer; Wesley Forbes, Jimmy Curtis, Richard Freeman and Butch Peoples — from New Haven, Connecticut, where they still live. In the mid-fifties, it was they who recorded the classic, "In the Still of the Night." "To the Aisle" and "Wonderful Girl" didn't hurt either. Among their other activities, they starred in the film, "Been Down So Long It Looks Like Up to Me," and they're certainly a hit in "Good Times."

Little Richard is certainly one of R 'N' R's all-time greats — and belongs in the Music Hall of Fame with the superstars of all eras past, present and future. "Long, Tall Sally," "Good Golly, Miss Molly," "Tutti Frutti," "True Mine Mama," "Keep a Knockin'," it's just impossible to list all of his top songs. As colorful a showman who ever existed, and in a strange way as modest a one (he's the guy who reminded all that star backward spells rats), Richie decided to give up rock and all

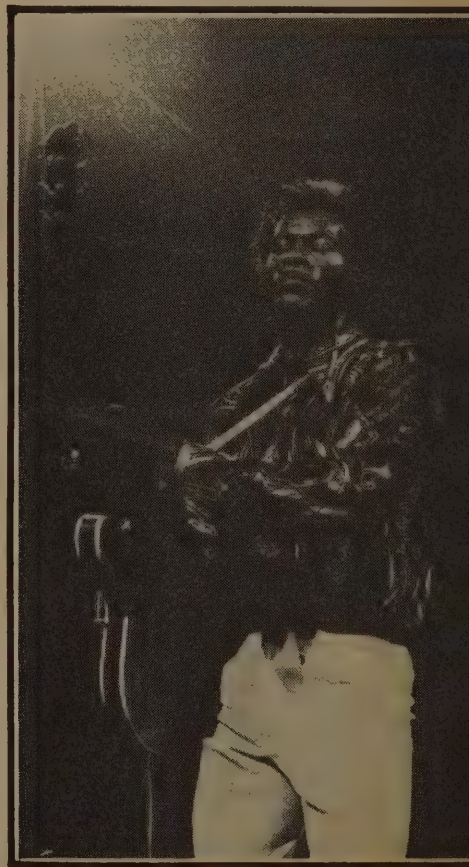
of its flash in 1957.

A terrible experience made him decide his calling was to God and religion, not show biz. But innately dramatic and very emotional, he reportedly tore off \$20,000 worth of rings from his fingers, flung them into the ocean — and said goodbye.

But Richie discovered he wasn't quite ready for the religious life just yet — and humbly admitting he just wasn't good enough yet — came back to the music scene. Today, he's still tearing off valuables — and throwing them to the audience. But why not, he says. After all, they made him what he is today, and they are definitely worth it. It's the combo of talent and love for his listeners that keep them listening.

Chuck Berry, like Little Richard, is one of the deathless legends of the fifties, who's career has managed to span all the decades since. It all began with "Maybellene," in '55 the classic car-girl song which still haunts pop culture. "Roll Over Beethoven," "Memphis," "Nadine," "Too Much Monkey Business," "Rock and Roll Music," "Sweet Little Sixteen," "Johnny B. Goode," and "School Days" are only some of the reasons he's credited with turning on the Beatles, Stones and Beach Boys. When Berry comes on stage, his body hunched over, his Gibson guitar held somewhere down around his knees, you know something is going to happen — and it does!

These are only some of the legends featured by "Let the Good Times Roll," and some of them bring you right through the

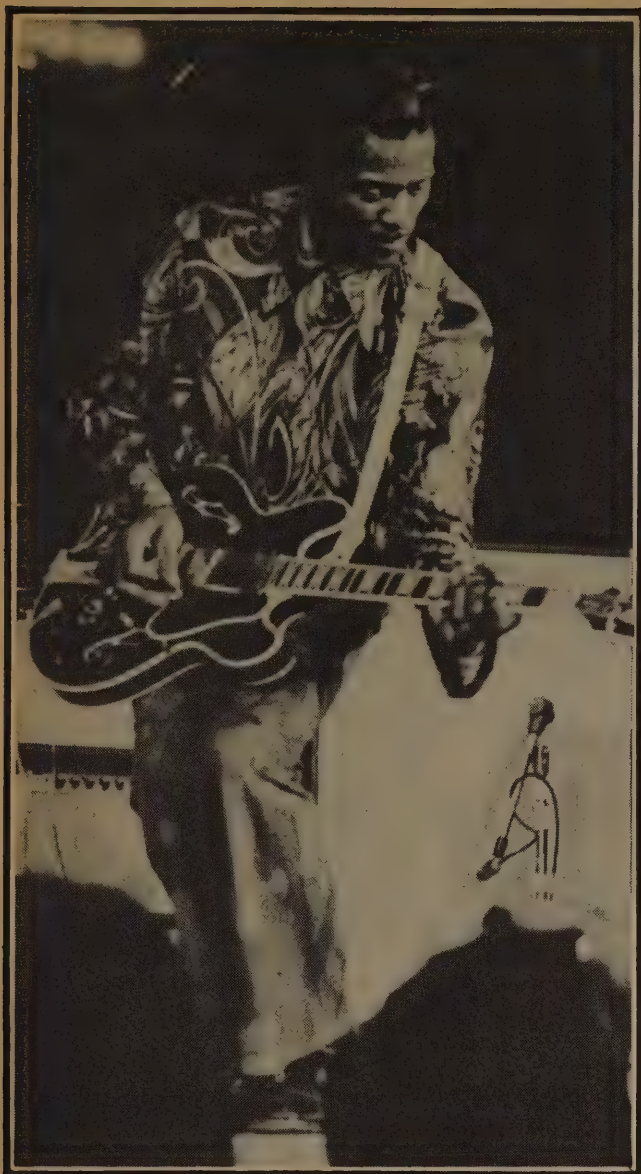


**Chuck Berry**

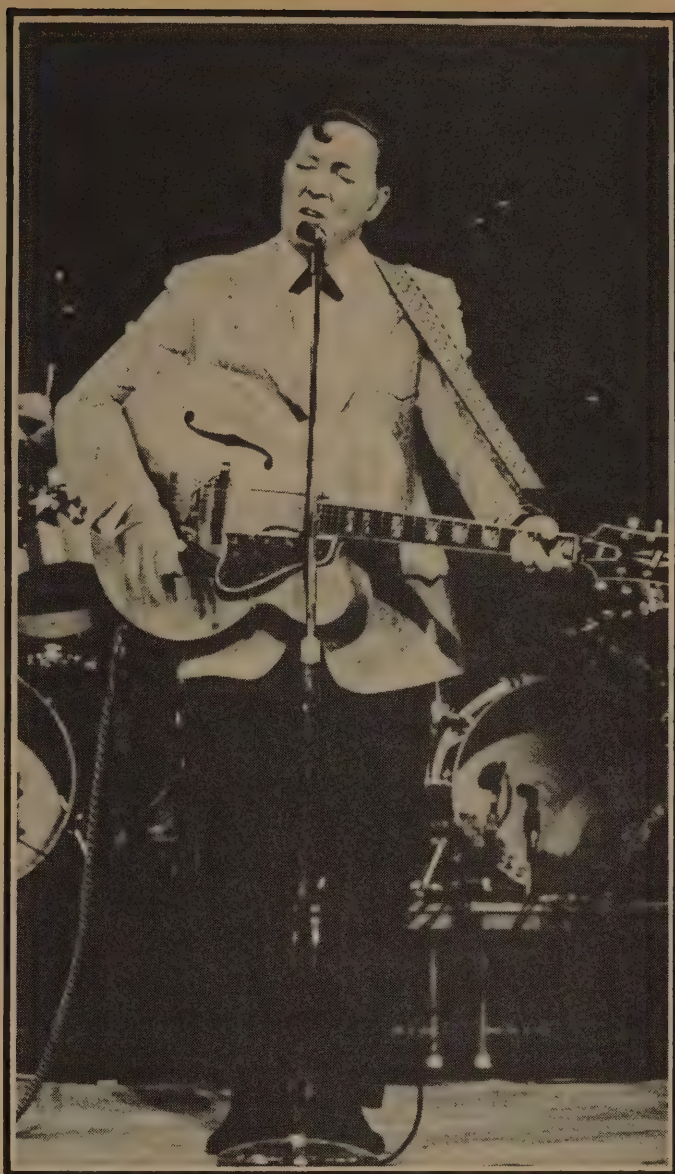


**Little Richard**





**Chuck Berry**



**Bill Haley**

**Fats  
Domino**



transition from the fifties into the sixties — like Chubby Checker who started a new kind of dancing with "The Twist." And there are also glimpses into the fifties, the way they used to be — '57 T Birds with girls' names painted all over them, Capri pants, James Dean, Marilyn Monroe, Edward R. Murrow, Captain Video decoder rings, Davy Crockett hats, 3-D movies, Mickey Mouse ears.

But most important, here are the Shirelles, Bo Diddley, Fats Domino and the rest, not only as they were then, but as they are now. There used to be a song that went "Your Daddy Don't Dance And Your Mama Don't Rock And Roll." Well, they do now, and if you want to know what it's all about, sit back and "Let the Good Times Roll," and prove to yourself that Rock 'N' Roll will never die.



# PROGRESSIVE ROCK SONGS

## NO MORE MISTER NICE GUY

(As recorded by Alice Cooper)

M. BRUCE  
A. COOPER

I used to be such a sweet, sweet thing  
till they got a hold of me  
I opened doors for little old ladies, I  
helped the blind to see  
I got no friends, 'cause they read the  
papers  
They can't be seen with me, and I'm  
gettin' shot down and  
I'm, I'm feelin' mean  
No more mister nice guy  
No more mister clean  
No more mister nice guy  
They say he's sick and obscene.

I got no friends 'cause they read the  
papers  
They can't be seen with me, and I'm  
gettin' shot down and  
I'm, I'm feelin' mean  
No more mister nice guy  
No more mister clean  
No more mister nice guy  
They say he's sick and obscene.

My dog bit me on the leg today; my cat  
clawed my eyes  
My mom's been thrown out of the  
society circle my dad has to hide  
I went to church incognito; when  
everybody rose  
The Reverend Smith, he recognized me  
and punched me in the nose  
He said no more mister nice guy  
No more mister clean  
No more mister nice guy  
They say he's sick and obscene  
I got no friends, 'cause they read the  
papers  
They can't be seen with me, and I'm  
gettin' shot down and  
I'm, I'm feelin' mean  
No more mister nice guy.

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## BOOGIE WOOGIE BUGLE BOY

(As recorded by Bette Midler)

DON RAYE  
HUGHIE PRINCE

He was a famous trumpet man from out  
Chicago way  
He had a "boogie" style that no one else  
could play  
He was the top man of his craft  
But then his number came up  
And he was gone with the draft,  
He's in the army now a-blowin' reveille  
He's the boogie woogie bugle boy of  
Company B.

They made him blow a bugle for his Un-  
cle Sam  
It really brought him down because he  
couldn't jam  
The captain seemed to understand  
Because the next day the "cap" went  
out and drafted a band  
And now the company jumps when he  
plays reveille.

He the boogie woogie bugle boy of  
Company B  
A toot a toot a toot diddle ah da toot  
He blows it eight to the bar in "boogie"  
rhythm,  
He can't blow a note unless a bass and  
guitar is playin' with 'im  
He makes the company jump when he  
plays reveille  
He's the boogie woogie bugle boy of  
Company B.

He puts the boys to sleep with "boogie"  
every night  
And wakes them up the same way in  
the early bright  
They clap their hands and stamp their  
feet  
Because they know how he plays when  
someone gives him a beat  
He really breaks it up when he plays  
reveille  
(Repeat chorus.)

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## THE FREE ELECTRIC BAND

(As recorded by A. Hammond)

A. HAMMOND  
M. HAZLEWOOD

My father is a doctor, he's a family man  
My mother works for charity when ever  
she can  
And they're both good clean Americans  
who abide by the law  
And they both stick up for liberty and  
they both support the war  
My happiness was paid for when they  
laid their money down  
For summers in a summer camp and  
winters in the town  
My future in the system was talked  
about and planned  
But I gave it up for music and the free  
electric band  
They used to sit and speculate upon  
their son's career  
A lawyer or a doctor or a civil engineer  
Just give me bread and water put a  
guitar in my hand  
'Cause all I need is music and the free  
electric band.

I went to school in hand washed shirts  
With neatly ordered hair  
The school was big and newly built  
And filled with light and air  
And the teacher taught us values  
That we had to learn to keep  
And then cupped the ear  
Of any idle kid who went to sleep  
My father organized for me  
A college in the East  
But I went to California  
The sunshine and the beach  
My parents and my lecturers  
Could never understand  
Why I gave it up for music  
And the free electric band.

My father sent me money  
And I spent it very fast  
On a girl I met in Berkley  
In a social science class  
And I learned about her body  
But her mind I didn't know  
Until deep rooted attitudes  
And morals began to show  
She wanted to get married  
Even though she never said  
I knew her well enough by now  
To see inside her head  
She'd settle for Suburbia  
And a little strip of land  
So I gave her up for music  
And the free electric band.

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N.Y., N.Y.



# PROGRESSIVE ROCK SONGS

## SILVER TRAIN

(As recorded by Johnny Winter)

MICK JAGGER  
KEITH RICHARD

Silver train keep a-runnin'  
I think I'm gonna get on now  
Silver train keep a-runnin'  
I think I'm gonna get on now  
Silver rain keep a-fallin'  
Tryin' to catch it in my mouth  
Silver rain keep-a-fallin'  
Tryin' to catch it in my mouth,  
And I did not know her name  
And I did not know her name  
But I sure liked the way that she  
laughed and called me honey.

Silver bells keep a-ringin'  
Ringin' up around the house

Ding dong, ding dong  
I feel I did not know her name  
And she did not know my name  
But I sure liked the way that she  
laughed and called me honey.

But she did not know my name  
Yes, she did not know my name  
But I sure liked the way that she  
laughed and called me honey  
Yea, I did not know her name, yeah, I  
did not know her name

But I sure liked the way that she  
laughed and called me honey  
Yea, I did not know her name  
Yea, I did not know her name  
But I sure liked the way she laughed  
and called me honey  
Think I'm gonna get on down, oh yeah.

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## I'D RATHER BE A COWBOY

(As recorded by John Denver)

JOHN DENVER

Jessie went away last summer  
A couple of months ago  
After all our time together

It was hard to see her go  
She called me right up when she arrived  
Asked me one more time to come

But livin' on an L.A. freeway ain't my  
kind of havin' fun  
I think I'd rather be a cowboy  
I think I'd rather ride the range

I think I'd rather be a cowboy than to lay  
me down and love in ladies chains.

We were just beginning in such an easy  
way  
Layin' back up in the mountains  
Singin' songs of sunny days

She got tired of cookin' daisies a-cookin'  
my meals for me  
She can live the life she wants to yeah

And it's all right with me  
I think I'd rather be a cowboy  
I think I'd rather ride the range  
I think I'd rather be a cowboy than to lay  
me down and love in ladies chains.

I'd rather live on the side of a mountain  
Than wander through canyons and con-  
crete and steel  
I'd rather laugh with the rain, sunshine

Than lay down my sundown in some  
starry field  
Oh, but I miss her in the mornin' when I  
awake alone

The absence of her laughter is a cold  
and empty sound  
Her memory always makes me smile  
and I want you to know  
I love her yes, I love her just enough to  
let her go

I think I'd rather be a cowboy  
I think I'd rather ride the range  
I think I'd rather be a cowboy than to lay  
me down and love in ladies chains.

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Co.

## SHAMBALA

(As recorded by Three Dog Night)

DANIEL MOORE

Wash away my trouble  
Wash away my pain  
With the rain of Shambala  
Wash away my sorrow  
Wash away my shame  
With the rain of Shambala.

Everyone is helpful  
Everyone is kind  
On the road to Shambala  
Everyone is helpful  
Everyone is kind  
On the road to Shambala.

How does your light shine in the halls of  
Shambala  
How does your light shine in the halls of  
Shambala  
Tell me, how does your light shine in the  
halls of Shambala  
How does your light shine in the halls of  
Shambala.

I can tell my sister by the flowers in her  
eyes  
I can tell my brother by the flowers in his  
eyes.

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90048. All rights reserved.

## DIAMOND GIRL

(As recorded by Seals & Crofts)

JAMES SEALS  
JAMES SEALS-CROFTS

Diamond girl you sure do shine  
Glad I found you, glad you're mine  
Oh my love you're like a precious stone  
Part of earth where heaven has rained  
on

Makes no difference where you are  
Day or night time you're like a shinin'  
star

Then how could I shine without you  
When it's about you that I am oh, oh.

Diamond girl roamin' wild  
Such a rare thing a radiant child  
I could never find another one like you  
Part of me is deep down inside you  
Can't you feel the whole world's a-tur-  
nin'

We are real and we are burnin' hey  
Diamond girl now that I found you  
Well it's about you that I am  
Diamond girl you sure do shine  
Diamond girl you sure do shine  
Diamond girl you sure do shine.

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Music Co.



# WAR IS!

By Jackie Hamilton



## WAR IS "PAPA DEE"

**NAME:** Thomas Sylvester Allen  
**ALIAS:** Papa Dee  
**BORN:** Wilmington, Delaware  
**DATE:** July 18, 1931  
**HEIGHT:** 5'10"  
**WEIGHT:** 247 lbs.  
**COLOR OF HAIR:** black  
**COLOR OF EYES:** brown  
**COLOR OF SKIN:** black  
**INSTRUMENT:** percussion  
**RECORDED WITH:** The Freedom Sounds, Wilton Felder  
**GROUPS FORMERLY PLAYED WITH:** Herley Mann, Nite Shift, Clifford Brown, Lem Winchester Freedom Sounds, Dizzy Gillespie  
**INTERESTS OTHER THAN MUSIC:** The Bible, Auto Racing

## WAR IS HAROLD BROWN

**NAME:** Harold Brown  
**BORN:** March 17, 1946  
**WHERE BORN:** Long Beach, Calif.  
**GREW UP:** Long Beach, Calif.  
**HEIGHT:** 5'11"  
**WEIGHT:** 140 lbs.

**COLOR OF HAIR:** Black  
**COLOR OF EYES:** Brown  
**COLOR OF SKIN:** Brown  
**INSTRUMENTS:** Drums, Percussion  
**FIRST INSTRUMENT PLAYED:** Violin  
**RECORDINGS MADE WITH OTHER GROUPS:** The Creators on the Dorey label: "Lonely Feeling", "That's What Love Will Do"  
**GROUPS FORMERLY PLAYED WITH:** Nite Shift, Creators, Romeos, Packers  
**INTERESTS OTHER THAN MUSIC:** Renovating "Chrysler 300", taking care of business.

## WAR IS B.B. DICKERSON

**NAME:** Morris DeWayne Dickerson  
**ALIAS:** B.B.  
**BORN:** August 3, 1949  
**WHERE BORN:** Torrance, Calif.  
**GREW UP:** Harbor City, Calif.  
**HEIGHT:** 5'9"  
**WEIGHT:** 150 lbs.  
**COLOR OF HAIR:** Black  
**COLOR OF EYES:** Brown  
**COLOR OF SKIN:** Brown  
**INSTRUMENT:** Bass



FIRST INSTRUMENT PLAYED: Piano  
 RECORDINGS MADE WITH OTHER GROUPS: The Creators on the Dorey label: "Lonely Feeling" "That's What Love Will Do"  
 GROUPS FORMERLY PLAYED WITH: Nite Shift, Creators, Romeos and Packers  
 INTERESTS OTHER THAN MUSIC: Direct and responsive relationships

#### WAR IS LONNIE JORDAN

NAME: Leroy Jordan  
 ALIAS: Lonnie  
 BORN: November 21, 1948  
 WHERE BORN: San Diego, Calif.  
 GREW UP: Compton, Calif.  
 HEIGHT: 5'10"  
 WEIGHT: 160 lbs.  
 COLOR OF HAIR: Black  
 COLOR OF EYES: Brown  
 COLOR OF SKIN: Brown  
 INSTRUMENTS: Piano, Organ, Melodica, Drums  
 FIRST INSTRUMENT PLAYED: Oatmeal Box  
 RECORDINGS MADE WITH OTHER GROUPS: The Creators on Dorey label: "That's What Love Will Do", "Lonely Feeling", "Burn, Burn, Baby Burn"  
 GROUPS FORMERLY PLAYED WITH: Nite Shift, Creators

#### WAR IS CHARLES MILLER

NAME: Charles William Miller  
 BORN: June 2, 1939  
 WHERE BORN: Olathe, Kansas  
 GREW UP: Long Beach, Calif.  
 HEIGHT: 5'11"  
 WEIGHT: 168 lbs.  
 COLOR OF HAIR: Black  
 COLOR OF EYES: Brown  
 COLOR OF SKIN: Brown  
 INSTRUMENT: Woodwinds, Piano, Guitar  
 FIRST INSTRUMENT PLAYED: Sax  
 RECORDINGS MADE WITH OTHER GROUPS: Senor Soul on the

Double Shot label; "Senor Soul Plays Funky Favorites" and "It's Your Thing", recording sessions with The Ray Charles Band  
 GROUPS FORMERLY PLAYED WITH: Debonaires, Brenton Wood, Senor Soul, Afro Blues Quintet + 1, Nite Shift  
 INTERESTS OTHER THAN MUSIC: Most athletic events & Lovin'

#### WAR IS LEE OSKAR

NAME: Lee Oskar  
 BORN: March 24, 1946  
 WHERE BORN: Copenhagen  
 GREW UP: Copenhagen  
 HEIGHT: 5'11"  
 WEIGHT: 137 lbs.  
 COLOR OF HAIR: Brown  
 COLOR OF EYES: Blue  
 COLOR OF SKIN: White  
 INSTRUMENT: Harmonica  
 FIRST INSTRUMENT PLAYED: Harmonica  
 RECORDINGS MADE WITH OTHER GROUPS: None  
 GROUPS FORMERLY PLAYED WITH: Hugh Masekela  
 INTERESTS OTHER THAN MUSIC: Cartoon illustration, Pen drawings

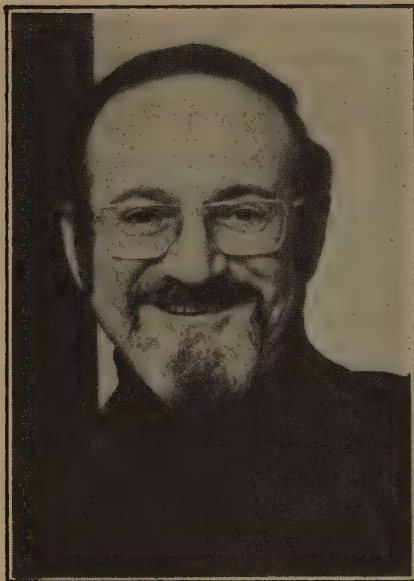
#### WAR IS HOWARD SCOTT

NAME: Howard E. Scott  
 BORN: March 15, 1946  
 WHERE BORN: San Pedro, Calif.  
 HEIGHT: 5'11"  
 WEIGHT: 174 lbs.  
 COLOR OF HAIR: Black  
 COLOR OF EYES: Brown  
 COLOR OF SKIN: Brown  
 INSTRUMENT: Bass Guitar  
 FIRST INSTRUMENT PLAYED: Bass Guitar  
 RECORDINGS MADE WITH OTHER GROUPS: "Lonely Feeling", "That's What Love Will Do"  
 GROUPS FORMERLY PLAYED WITH: Nite Shift, Creators  
 INTERESTS OTHER THAN MUSIC: Knowing people





# The "How To" Of The Record Business



## By LARRY UTTAL, President of Bell Records

I have often been asked how to go about building a career in the record business. To young people it's a perplexing field. To the aspiring young musician or writer it often appears to be a world of closed doors and unwilling ears.

The most basic piece of information I can pass on about the record business is that it is an area of highest professionalism. The groups, the artists, the writers who are successful today are very serious about their work and devoted to the perfection of their craft, through much hard work. The musicians are well schooled and among the very best instrumentalists the record business has ever seen. Singers do not just "let it all hang out". They work on every aspect of their vocal and stage performance in an effort to project to the public exactly what they are trying to communicate. The fun, the excitement and the success that are part of the recording star's image is an offshoot of that effective communication.

If you think it's a lark, don't go any further than parties with friends or playing the local high school dances. Music can certainly be enjoyed as a hobby, but there are no hobbyists making it on the professional scene. When you have accepted the idea that a career in the music business is very hard work, and you are willing to make the effort on that basis, then you are ready to try.

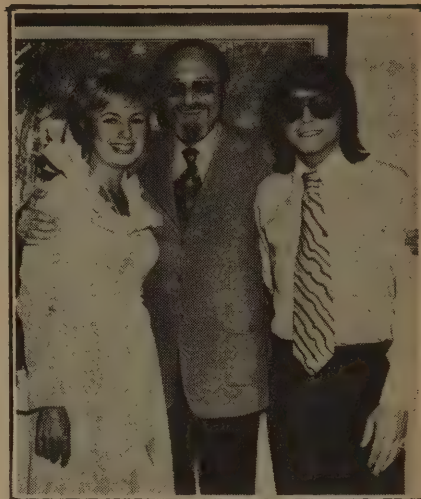
Assess your talents, then work on getting them perfect. As a singer or musician you must first master your instrument to a more than ordinary level. Use your ears.

Listen to popular artists and learn what sells now. Study artists whom you admire and try to understand what makes them different or unusual. Learn from them all and begin to develop your own style. If you have a talent for writing, note that in today's market, the artist who writes his own material is very much in demand. Develop your ability. If you're a poet and the lyric alone comes to mind, find a composer to work with who has the same basic view as you do.

The "live audition" is rarely used for finding talent in the record business. Tapes come in to record companies, the creative department people listen to them and decide whether they have sales potential. No record company expects to receive a tape good enough to be put on the market, but since it stands for you and is your one shot bid for the opportunity to record, it had better be the best it can be.

Today there are professional recording studios available in almost any area of the United States where you can produce a tape with enough fidelity for audition purposes. What will make that tape an effective display of your talent is not the studio's audio equipment, but your preparation for taping.

Select your material carefully. Record companies are not interested in your ability to "sound like" a specific group or to mimic half the groups on the hit charts. They are interested in hearing your idea of what is currently popular in addition to the best of your own work and a selection



Larry also takes pride in his personal friendships with such of his artists as Shirley Jones and David Cassidy.

of material that you feel is particularly well suited to your talents. Define your style of music and pick material that will show your talents in a good light.

Record companies do not expect you to do your own A&R work. One of the main qualities of a successful record company is the ability of their A&R department to bring together the elements of production, material and artist that makes hit records; but, it will certainly be to your advantage if your



Larry, our editor Joyce Becker and her date Ken Rifkind (owner of a top "hip" boutique and beauty salon ... Flair) celebrate after the opening of "Oh! Coward" in New York.



presentation indicates that you are realistic in your self-appraisal.

If you are part of a group, make sure that the other members are as serious about their music as you are. You'll save yourself bitter disappointment later if you are sure that the group that makes the tape is the group that appears when it's time to sign the deal. I have seen active interest turn into complete disaster when we have liked a tape only to find out that two or three of the "group" have gone on to other things. The part of the "group" that is left is more likely "left-out".

If you are going out as a solo performer, it is important that you surround yourself with serious musicians and practice with them before you record. Remember that you want everything going into your bid for a recording career to be as good as you can make it.

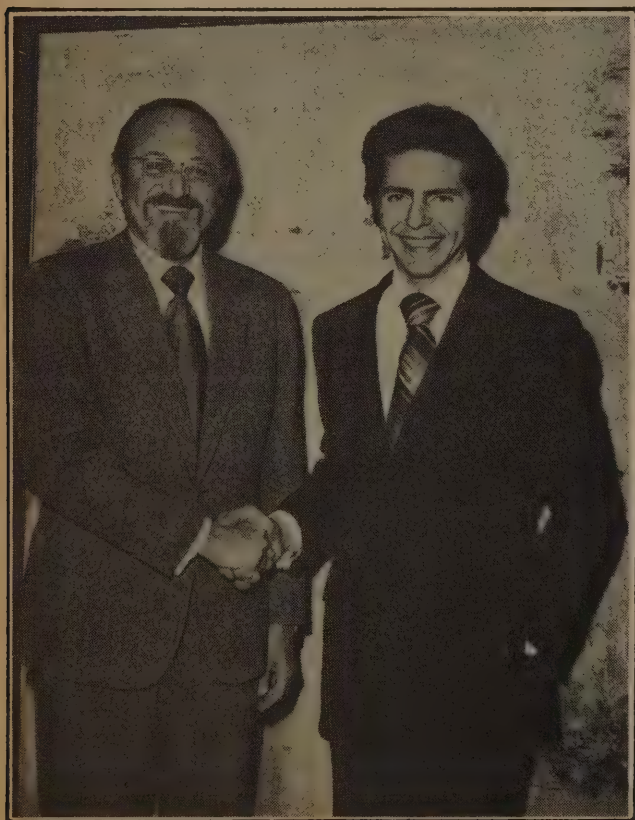
Okay. There you are, tape in hand and all items checked off to your satisfaction. This is it. Now, where do you send the tape?

The selection of the companies to whom you will make your presentation is as important as the presentation itself. Read the trade papers and get to know the outlook of different companies. The industry is diverse and it is up to you to find the companies who will be most receptive. Pick carefully and send your tape with a photo and short biography to the company's A&R director. If you're good, and just a little lucky, you may have just launched a "hot new star" on the record scene.

HP



Larry and his lovely wife Pam celebrate the opening of Bell Records' London, England, offices.



Larry congratulates Wes Farrel after a "Partridge Family" record session.



Uttal is always looking for new talent ... he's pictured here with the newest lady on the Bell Records line ... Melissa Manchester.





By Robert Magnus

The GRAND FUNK RAILROAD and ex-manager TERRY KNIGHT are at it again — telling it to the judge, that is. The fight began, you'll remember, when TK and the boys parted company, and Terry claimed to still own the GFR name. Meanwhile, the GFR, on tour, were selling out, and even breaking ELVIS PRESLEY'S record gates in some places. Maybe that's why Terry's crying — all he got was the gate and no moolah.

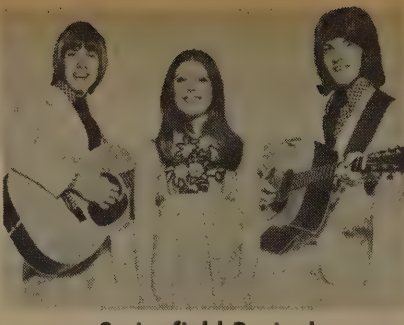
Everyone's switching to GLITTER-ROCK, we hear. That, in case you haven't heard, is essentially Rock 'N' Roll, all dressed up with lots of make-up and gaudy garb ... like sequins are in. The high priestesses of the movement of the NEW YORK DOLLS, a quintette very big in their hometown of the same name — but who have never had a record to their names! But they will soon, we guarantee, and catch 'em if you can. This promises to be an in-group, slow build-up a la BETTE MIDLER.

And speaking of the elusive — not to mention divine — MISS M., she has finally escaped from New York and the Continental Baths, and is doing her act in a variety of places, to the tune of much money and SRO. Proves eight million New Yorkers can't all be wrong.



Alice on Broadway

Hearing any new messages in your music lately? The rock world has finally caught up with Wounded Knee, and the American Indians are the message. The ALLMAN BROTHERS BAND are planning a series of benefit concerts to aid the Indians of North America. Other acts are being sought for the concert, and the goal is to get music-industry personnel to help raise two million dollars to help various Indian organizations. There are worse things you can do with money.



Springfield Revival

Motown's gone the ALLMANS one better with a single featuring American Indian TOMMY BEE. It's in the form of a letter, closing with the words, "You haven't listened to us in the past. Now, that we've put it to music, will you listen to us now?" BEE's a member of XIT, an Indian rock group on Motown's Rare Earth label. The single's off XIT's elpee, "Plight of the Redman." Motown's sending out over 7,000 of these records, strictly as a public service announcement because of what happened at Wounded Knee.



Don McLean and friend

Strangest story of the month is about this super musical duo who seemed slated to make it with each other forever. But everytime she's booked to go one way, he's booked to go the other, and it is causing mucho problems. They're not a team, except romantically, and they won't be that if this goes on much longer. Seems one of them will have to quit the biz if they expect to go on being everybody's dream couple. But the trouble is ... she's too good, and the one in most demand. Could not only ruin his career, but his ego as well. What's Women's Lib going to do about that?



Leon Russell in concert



John and Yoko with Plastic Ono Band and Elephant Memory



**YES, (IN) DEED!** — Here's what it looks like, the special deed granting holders a piece of "Heaven on Earth" with the compliments of Black Oak Arkansas, the rock group that has sub-divided into 6,300,000 square-inch parcels one of the 1,300 acres it owns in Heaven, Arkansas. That's the Ozark mountain community founded by the group as its home away from business, in Boone County, about 15 miles north of Dogpatch. These deeds to square inch parcels are being given away free of cost by Black Oak Arkansas, the group's way of saying thanks to those who helped achieve the dream of Heaven.

Black Oak Arkansas notes that subdivision is "for the expressed and specific purpose of sharing with everyone who believes in the universality of man (and) that no man owns the land, but merely occupies space on it, and that it is the duty of all mankind, now and tomorrow, to feel responsibility and respect for those with whom he shares possession. If good is within the individual, it is within us all, and Heaven is not so much man's destination as a reminder of his destiny." Copies are available through Black Oak Arkansas, 260 South Beverly Drive, Suite 206 Beverly Hills, California 90212.

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# ELECTRO-HARMONIX

By Pete Stampfel



Blackfinger is a no distortion sustain unit that makes long, long notes with a wide variety of tone colors possible. It's intended

for guitar, but works beautifully with most string instruments of the amplified variety. It transforms a mandolin, especially, into a killer lead instrument, mandolins being previously limited by the short duration of their notes. The Low Frequency Compressor really bounced me though. For years I've been hung up on the idea of minimal bass lines, but limited by the length of time a bass note would last. And here's a sustain unit made especially for bass! Notes as long as you want without deafening volume! All right!

Then he showed us the big surprise (I was there with my lady, Antonia. We do a lot of music and writing together.). The surprise was a box dubbed the frequency analyzer.

The damn thing is fun! I played fiddle through it and Antonia worked the dials. We were amazed and awed by the sounds we could get. At one setting you will be playing a run that goes up and suddenly get a series going down; at another, a parallel harmony

I was working for a pop magazine and saw an ad for Electro-harmonix there. They sure make a hell of a lot of boxes, I thought. Should be good for an article. I'll talk to them.

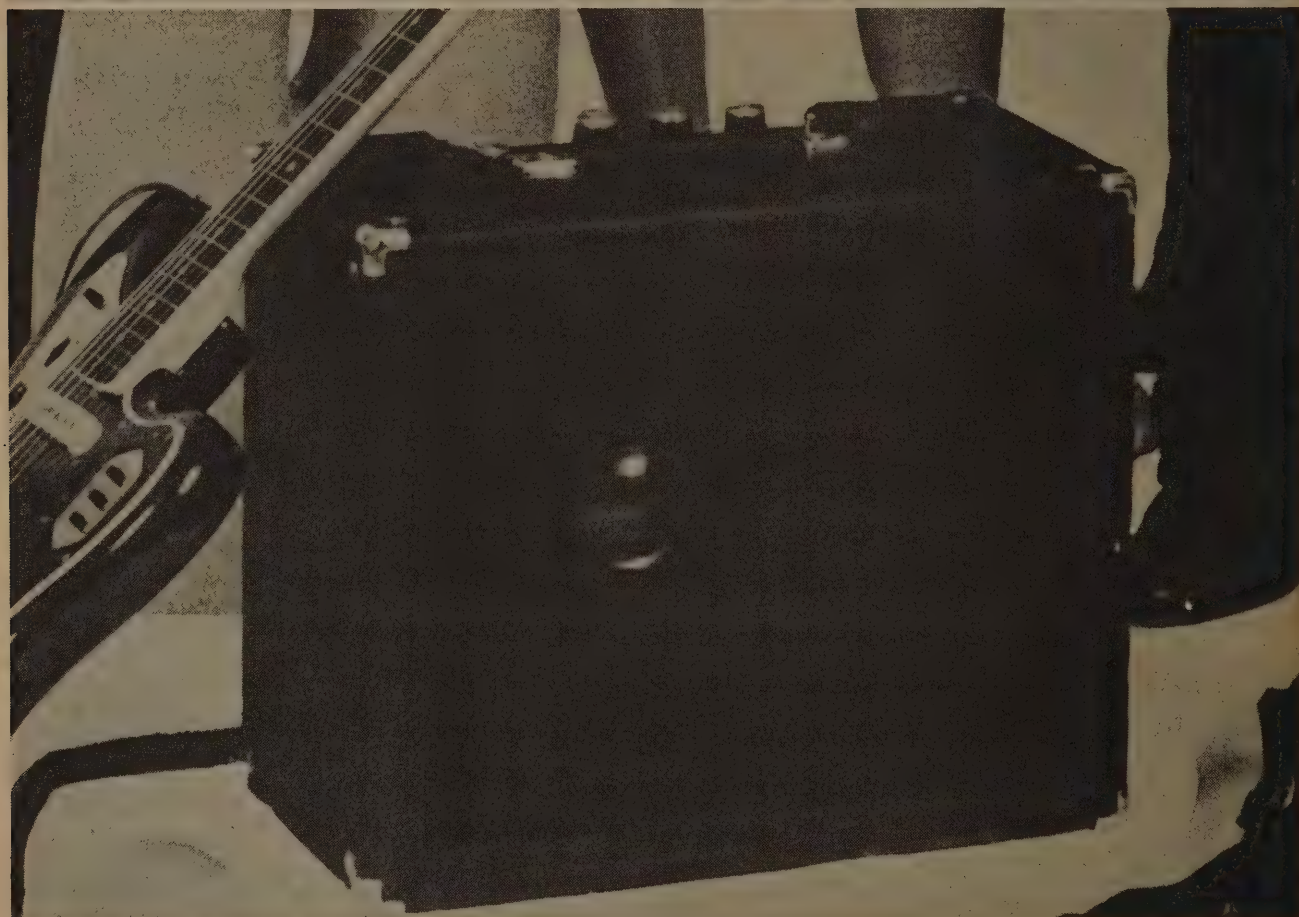
I called them up and went down to their factory on 25th Street. There I met Mike Matthews, the president of this most unusual company. Mike, a handsome, muscular, hairy, somewhat bullish looking cat with a very mobile face, started rapping about his outfit, and I liked him at once. He is very turned on by what he is doing. He told me that Jimi Hendrix used their fuzz - sustain unit, the big muff pi, and that they were working on a portable amplifier that didn't have to be plugged - in anywhere. I've been waiting for someone to do that for years. Meeting someone who shares your dreams is fine, but meeting someone who is bringing them into reality is something else again. We said we'd keep in touch.

Some months later, Robin Remaily, musician and songwriter extraordinaire, and a member of the Holy Modal Rounders (a band I was in until recently), went down to buy the Electro-harmonix portable amplifier. By this time it had been christened the Mike Matthews Freedom Amp. Mike told Robin to ask me to give him a call, and I did. Mike said that he was using a magazine article which I had written in their catalog and was I interested in writing advertising copy for a couple of their new boxes? Sure, I said.

The two new boxes were the Blackfinger and the Low Frequency Compressor. The







to the line you are playing. The more we played with it the more possibilities we saw in this incredible little box. This Frequency Shifter literally produces entirely new musical scale configurations.

When you meet someone who has brought three of your dreams into reality, by God, you hang out with him. So we started

doing just that. Electro - harmonix is located on West 26th Street, between the Empire State and the Flatiron buildings. Number 15, third floor. On the right are four small offices, on the left is a large electronic assembly area. Mike has an electric piano in his office on which he tests boxes and plays just for the hell of it. He pounds away on it and

stamps his feet in time emitting whoops and bloodcurdling primal screams, and even occasionally words. Ten years ago he had an r&b type rock - and - roll band and played a lot of college gigs in upstate New York. Occasionally he gets noise complaints from the offices above and below the factory.

(continued on page 43)



# FOCUS ON FOCUS

By Patricia Matheson

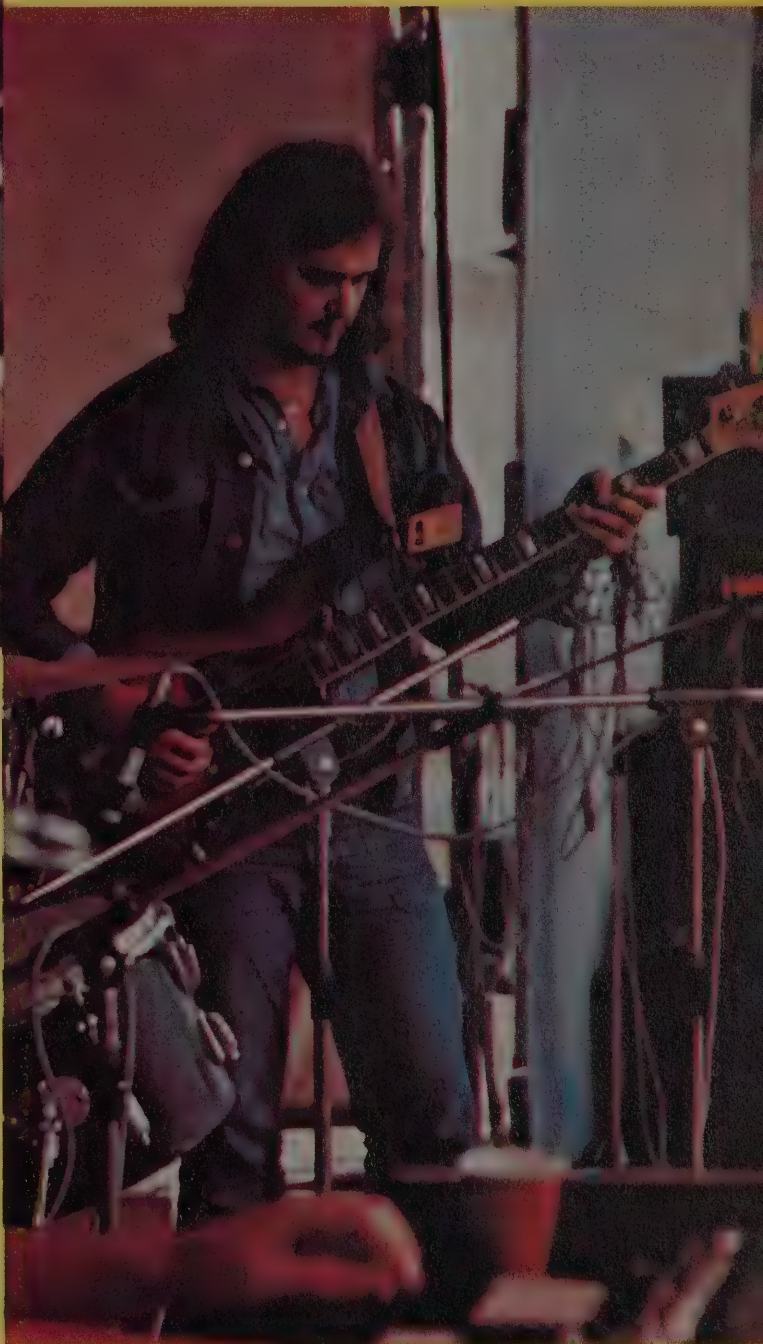


Organ: Thijs Van Leer

Since the early sixties when the importation of music and musicians started into full swing with the coming of the Beatles, first to really crack the great American monopoly on rock and roll, each year has shown a steady increase of British bands determined to make it where the money and the biggest audiences abide.

U.S. musicians struggle manfully to keep up but it is often an uphill fight with occasional musicians taking off for England to make it there and to return here triumphant with their British endorsement. What with all the music made between the two aforementioned countries no one seems to notice the lack of music and groups coming from the continent itself. European music seems synonymous with Britain.

Perhaps it is because nearly every continent band that becomes popular



Bass: Bert Ruiter

feels it has to crack England before attempting America. It is, if nothing else, closer. Perhaps the bands aren't

*(continued on page 45)*



By Mike Andrews

# A DAY IN THE LIFE OF A ROCK STATION

Coast to coast. Twenty four hours a day. Rock music—screaming, soft, hard-edged, blaring carressing and mellow—sounds on radio all day, everyday. The radio never sleeps. America listens.

"I feel The Earth Move" is heard by a sleepy, coffee-gulping New Yorker at 7 AM to help unfasten his eyelids and stir his soul, while in Los Angeles, where it is 4 AM, an insomniac taps his fingers to the Carole King rhythms, hoping the steady beat will finally ease him into sleep. The song they are hear-

ing may be the same. But the station they hear it on is different.

And behind the scenes at the rock stations throughout the nation everything is different and everything is the same. Each station has an individual character, dependent on its particular location and environment.

Surrounded by other New York superstructures, WXLO's studio is located on the second floor of a twenty-five story building surrounded by trees. A brand new five



**A** Traffic Assistant Sandi Hardesty goes over the logs with the Real Don Steele.

**B** Walt "Baby" Love on-the-air selecting the next song to be played

**C** J. J. Johnson, of WFRC in San Francisco in his studio before going on the air.

**D** KHJ noon to 3pm DJ Sonny Fox, completes his gig as the Real Don Steele is about to begin his 3pm to 6pm show. Program Director Bill Watson looks on.

**E** WXLO's General Manager, Arthur Adler, Sales Manager, Jeff Lawenda, DJ, Joe Mc Coy and Account Executive, Mike Raymond goof with WXLO Phoenix, the station's mascot.



story building overlooking the Charles River in Boston houses WRKO Radio.

In Memphis D. J. Stew Robb can ride to WHBQ on his bicycle, while WXLO's Dan Martinez must wedge his body into a crowded New York subway to get to the studio. All the D. J.'s at Los Angeles' KHJ take wheels to work—it's the only way in that city of endless freeways.

Each D. J. is generally on the air two to three hours a day. What a life! Spinning records. Talking into a mike to thousands of listeners. Rapping with a few guests once in a while. Meeting with the nation's superstar recording artists who come to promote their songs and rap. Sounds more like fantasy than work. Except.

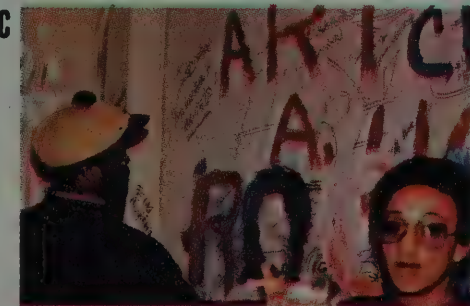
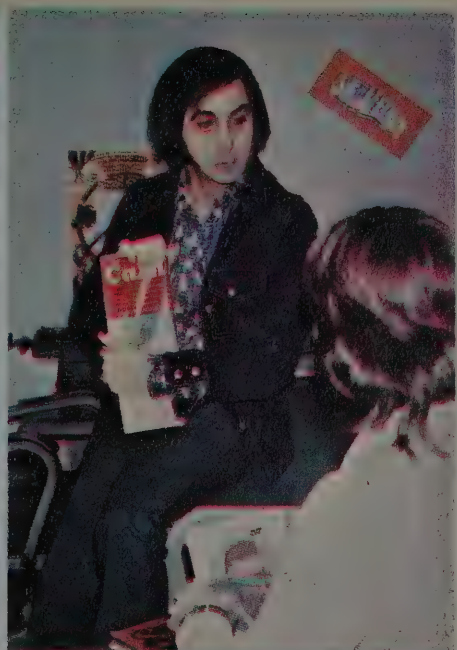
The other side of the coin reveals the enormous number of hours the D.J.'s must spend at promotional meetings with the sales manager and the advertising director, the hours spent at staff meetings with the general manager, planning meetings with the program director, meetings with community leaders about community activities. Meetings. Meetings. Countless meetings. The D. J.'s are involved in every aspect of the station's activities. Their energy is divided between the glamour of being on the air and an exhausting schedule of business obligations and preparations.

A strong interest in direct person-to-person contact and intense community involvement is emphasized at each of the five stations. D.J.'s must meet and work with their public on and off the air. Just last spring Stew Robb, radio jock at WHBQ in Memphis, lead 22,000 Memphisonians in a twenty mile walkathon for the March of Dimes and managed to collect \$115,000 in pledges. They set a national record both in the number of marchers and the amount of money they received. Sponsors pledged anywhere from ten cents to a dollar or more for each mile walked.

In San Francisco, KFRC's J.J. Johnson also did a lot of walking. Twelve and a half miles for Project Eden to raise money for their drug rehabilitation program. He also spoke to schools in the San Francisco Bay area on black history, radio as a career and his own experiences in the field. He helped a local high school — by working as an MC and lining up the talent — put on a concert to raise money for their school radio station. George Klein of WHBQ has made countless appearances at high school hops and talent shows and produces and emcees the annual Goodfellow / Mile - o - Dimes Christmas Charity Hop.

Besides providing music for their young listening public, the rock stations also dedicate themselves to being of greater service to the youth in their individual cities. They use their resources to promote and develop promising and talented young people. At KFRC the station established a training program. They hire young people in various departments — news, engineering, public affairs — and the trainees are given the unique opportunity to

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**A** WXLO DJ Mike Dineen and Program Director Mel Philips.

**B** George Klein of WHBQ in Memphis at a promotional meeting with a record company representative.

**C** The staff at WXLO Paint Party where the walls were dressed in graffiti by the station's artistic staff.

**D** Sports loving Mike Dineen of WXLO leaves work for a hot basketball game.

**E** George Klein of WHBQ in Memphis digs playing the drums himself besides his job as DJ at the station.



Profile:

# THE NEW SEEKERS

By Joyce J. Becker

The New Seekers



"Look what they done to my song ma  
"Look what they done to my song ..."

"What they done was turn "What Have They Done to My Song Ma?" into an old-fashioned hit, a major caliber smash, a chart-climbing blend of music and lyric that made the world sit up and take notice: the New Seekers had arrived and were here to stay. On record, as well as on television, in concert and wherever.

That was somewhere in the long ago of 1970, barely a year beyond the time the five-member group was organized to carry on tradition for infectious, crowd-pleasing music that for years had been the trademark of their namesake, the first Seekers.

It was the notion of one of the original quartet, Keith Potger, who activated the idea with a friend, David Joseph, and in tandem they took it to fruition, uniting as the New Seekers: *Peter Doyle, Eve Graham, Marty Kristian, Paul Layton and Lyn Paul.*

"Ils ont change ma chanson, ma  
"Ils ont change ma chanson ..."

Well, they took that hit and they carried on, till they scored two other hits, ma, proving that the New Seekers were more than here to stay. They also were en route to becoming contemporary music's next international institution.

One hit was "Never Ending Song of Love." A best-seller in America, it roared to Number 1 ranking on the British record charts, circa August, 1971.

The next day was a modestly-converted Coca Cola commercial that did much more, "I'd Like to Teach the World to Sing."

If the former was victory, the latter was total triumph, certainly among the most important song successes of 1972.

"I'd Like to Teach the World to Sing" was a chart-topping spectacular in every part of the globe.

It became England's greatest hit of the year, the first record in three years to sell



Peter



Lyn



more than 1-million copies.

In America, too, it reached the magic plateau, certified as a Gold million-seller by the Record Industry Association of America (RIAA).

And the New Seekers, meanwhile, took their expert explosion of talent into other areas, compounding their success on record with success on television and in concert halls everywhere and anywhere.

In England, where it all began, they performed for Queen Elizabeth at a Royal Command Performance in the London Palladium. They starred at London's famed West End nightspot. Talk of the Town and they headlined their own shows both at the Palladium and Royal Albert Hall.

Marty



Too, the New Seekers entertained BBC Television viewers weekly in the "Song for Europe" guest spot on the popular "It's Cliff Richard" program.

And, in March, 1972, they became the first group ever designated to represent Britain in the annual Eurovision Song Contest. Presenting the tune selected by BBC-TV viewers as the country's 1972 Song for Europe, they went on to make "Beg, Steal or Borrow" the next New Seekers hit.

That's a status similarly gained by their first single release since signing with MGM/Verve Records in America and moving their base of operations to Los Angeles, "Come Softly to Me."

The group's first album for the label also carries that title, and overall it showcases the five members on a series of contemporary tunes, compositions by Dylan, Carole King, Mickey Newbury, Cat Stevens, as well as others written by New Seekers members.

The move here is part of a plan to cement their acceptance and appeal in the United States, through a series of major television and stage appearances during the year ahead.

Successes so far on television with Sonny & Cher, Andy Williams and Ed Sullivan, and in concert appearances ranging from the Troubadour in Los Angeles to the Bitter End in New York suggest how quickly and effectively they'll manage.

As a New York Times critic, Nancy Erlich, advised readers:

"The New Seekers are carrying on a tradition (and) glorious at it. They are lively, buoyant, determined, intelligent, involved ... thank heaven for them."

Thank heaven, indeed, and as well for the idea that led to creation of the New Seekers.

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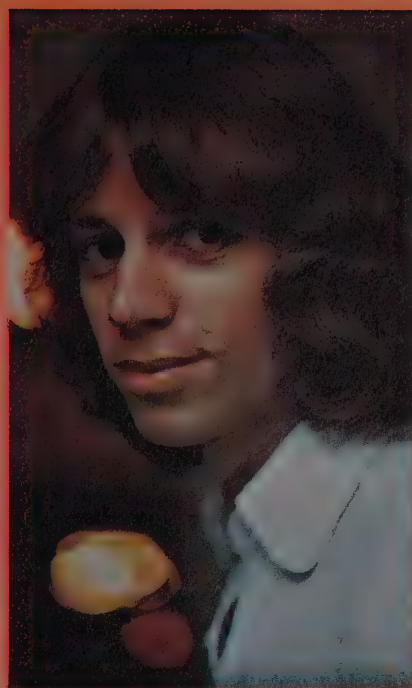
Keith Potger recalls, "When the original group broke up people felt there could never be a replacement. I busied myself with the setting up of a music company until an Australian friend, Davis Joseph, arrived in London, and we talked of possible ventures.

"What excited us most," Potger continues, "was a New Seekers group, not just a carbon copy, but artists who could capture an audience by combining many talents in one entity. We wanted them to be versatile and to stand out as soloists; dance, do comedy sketches, and generally communicate.

"The New Seekers would do what the old Seekers did, and then do what the old Seekers could not do."

Joseph, now sharing direction of the Gem - Toby - Organization, Inc., and

Paul



based in Los Angeles with the group, adds his memories of these formulative times:

"At first Keith went on stage and on record with The New Seekers. Gradually, as the fresh faces and new image emerged, as the group took on an identity of its own, Keith withdrew. Today he concentrates upon their management and production. His creative authority is always there in the background, whenever the group needs it most."

Joseph notes further, "The New Seekers today differ vastly from the unit we launched in the summer of 1969. The team we put together became tremendously adventurous, which pleased us.

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Eve

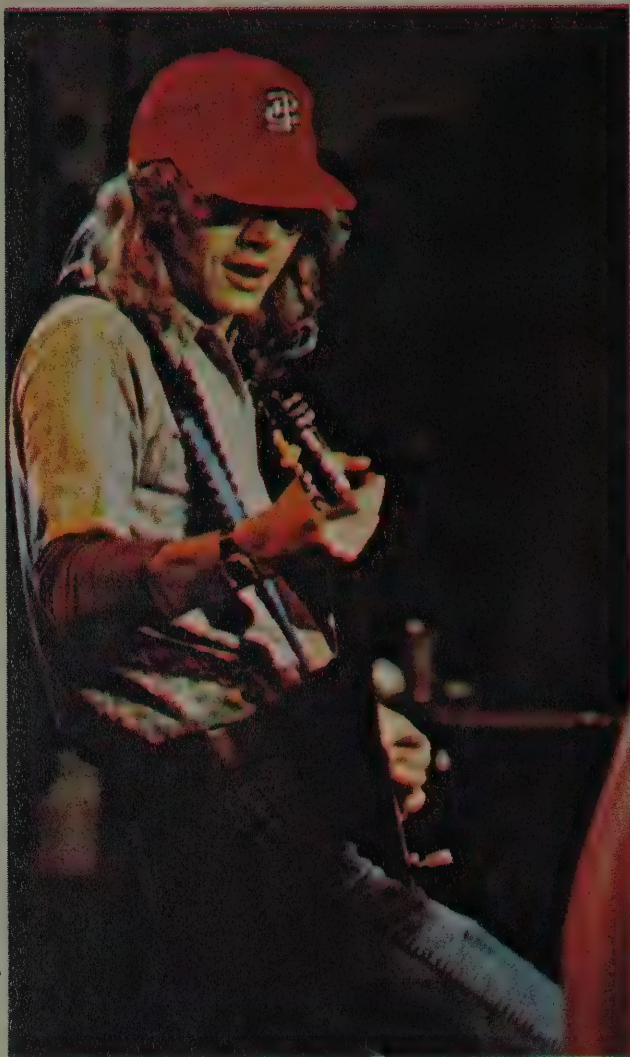




# WISHBONE ASH--

By Mildred MacLening

Andy Powell



Martin Turner



Wishbone Ash is not a lucky group, ideas regarding wishbones not withstanding. Wishbone Ash had all their gear stolen in St. Louis and had to cancel a major tour. Martin Turner got appendicitis before an important gig, they have never had a hit single either here or in England where they are definitely a very big deal. Wishbone Ash has two of the finest guitarists in the business today but hardly anyone has noticed yet.

This could however, be their year. It started out promising with the annual Melody Maker poll-voting their album "Argus" best of the year. And they are finally starting to draw their own fans in America instead of just wowing the people who came to see the headliner.

While the group is young and only been together a couple of years their music is tighter and cleaner than most of those established groups so familiar to us all. The albums change and improve dramatically with each release but always keep that distinct British rock sound. Even the cuts that can't be called anything but

ballads contain that restrained strength that is apparent in all their 'heavier' work.

The twin leads bend and sway around each other, sometimes fighting each other, sometimes in counterpoint,

sometimes twined around each other note by note. The guitars weave in and out of the solid bass patterns and voices and the crisp drumming of Steve Upton, who snaps it all together with what some people call vastly underrated drumming. Anyone who has ever heard or seen them would not be likely to underrate them in any way.

The live show is, if anything, even better than the recordings. Wishbone likes to play to a crowd. For them, the music is for the people and it's probably a lobotomy case that's sitting looking bored at one of their concerts.

One critic commented that perhaps the reason Wishbone wasn't yet as popular as they ought to be was due to the complicated style that they call their own. It is not so much complicated as it is rich in content. In these days of metal rock played at ear piercing volume a good deal of the content, if it was ever there, is lost. Wishbone is loud, as rock and roll ought to be, but they never lose the content, the subtle interplay of the instruments and

## *Do It And Do It Right*



By Robin Temple

## ANNE MURRAY



She's Canada's sweetheart, the world's girl next door, the kind of female every mother's son dreams of marrying — and she hasn't had a bad professional day since her first hit record, "Snowbird," some three years ago. Now, you think that would be enough for anyone. But not our Annie Murray.

She is *not* the girl next door, she claims gently, nor is she too happy being squeezed into a Country category, even though it's taken her to the top of the pop field as well. And to prove her point, Annie will do some very odd things. She wears shades that she got — she always manages to mention — in a strip joint in Sweden.

"My image has been the wholesome girl next door, apple-cheek Annie thing," she recently told an audience, mostly the middle-aged crowd. "But I want you people to know," she added quickly, "that under these clothes and behind this facade — this body is a mass of hickeys."

It was said to be funny, it's true, and Anne Murray does have a sense of humor, but there was more than a germ of truth showing. As for the Country thing, she says, "I'm trying to get out of that bag. I don't want to be just considered a singer in the U.S. because I'm not. In Canada (her native land), they consider me a total singer and the same is true of England. I've completely broken away from that image over there."

Well, we can certainly understand Annie

wanting a broader bag, and she certainly deserves one big enough to fit her big, big talent. But as for the girl next door thing, Annie seems to have a good thing going in that, so why change? After all, she never pushed the image herself. It just seemed part of her very natural charm, laconic humor and personality. And no amount of success seems able to change that naturalness.

So why fight it?

Well, for one thing, between "Snowbird," some three years ago, and her current monster hit, "Danny's Song," there were no topten hits for Anne. True, she seemed to be doing very well without one. Tours, concerts

and the like were quick sell-outs. She still received Canada's Juno — for best female vocalist — three years running. She was the first Canadian ever to win a Gold Record (Joni Mitchell was second), and she became a regular on "The Glen Campbell Show" at its height.

But the name of the game in the music world does seem to be the Top Forty, and even more important, the Top Ten, and Anne was getting worried. She started searching around for a song that was just a little bit different. She found two — "Danny's Song" and "Killing Me Softly" — and she had to make a choice. Why she didn't choose the latter is a puzzle, since it seems about as far away from the girl next door kind of thing. "It was dynamite," she says now, "but I wasn't sure it would be dynamite for me."

It was for Roberta Flack who sent it straight up to Number One. But then "Danny's Song" hasn't done so badly for Annie, either.

But it still hasn't put that wholesome, everybody's sweetheart to rest. And Anne does resent that just a bit. Since she doesn't contemplate retiring in the very near future — or maybe ever — what's going to happen when she's just a bit sophisticated for the image? There used to be a young singer with Les Brown's band — a lady Anne's always being compared to, by the way — who has had lots of trouble with the girl next door image. Her name is Doris Day, and at first, of course, the image made her her future. But as Doris grew older, the image became a joke, and some people even forgot her considerable talent which did deserve to go on.

That's what Annie's really afraid of apparently. But the real problem is, in many ways, that Annie really is that sweet, wholesome, natural girl. Offstage, she has a who's-a-celebrity style that's very endearing .. even glamorous in its own way. Lunch

(continued on page 44)

She's not the  
girl next door  
.. She Hopes



Who Do The Stars Look Up To?

# AN OLD-FASHIONED COUNTRY SURVEY

By Darrell Rowlett

Everyone has someone they admire. Entertainers are often no different than fans in the reasons they give for admiring another artist.

The writer recently asked a variety of country and western stars what other entertainer they most admired and why. Several asked for more time than could be allowed to ponder such a weighty inquiry. Regardless, the results of the survey were surprising.

**Bobby Bare:** "Chet Atkins, not as a guitar player, though he's a great guitar player, but mostly as a person. If I ever had a hero he was it. Chet is the one guy who I feel has got it together more than anyone else. He's the type of person that I'd like to be.

"He's a friend and he gave me the direction that I have. He's a great producer. He knows the type of things a person ought to do. If a person ought to be a ditch digger, hell, he'd know it. If they ought to record a certain type of song or cut a record a certain way, he'd know that too."



**Bobby Bare**

**Jeanne Seely:** "I have two people I really admire. I never met either one of them and neither one are in country music.

"I admire Barbara Streisand because I think it's unreal the way she sings, the control she's got and I know that it's more than just a gift. You get the gift of voice but you have to learn how to control it and manage it. I read many things about Barbara Streisand and I

know she was not born wealthy and that it was not an easy trip, but she never gave up. I remember reading so many times of the long, hard hours that she worked. I have a tendency to look around and tell myself that I haven't worked those kind of hours.

"The other is Liza Minnelli because of the excitement that she has on stage and in her performance. I think that they are two I could study and do a lot to help myself and develop myself a lot farther."



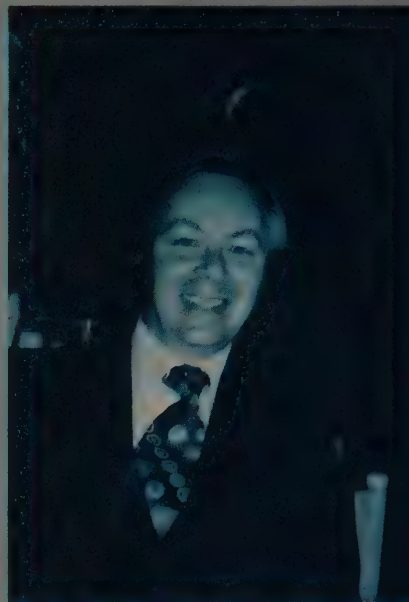
**Jeanne Seely**

**Stu Phillips:** "I guess I could pick a couple of entertainers I admire, but I admire them for different reasons.

"I'd have to say Roy Acuff. In the first place, he had an influence on my career years and years ago. I truly loved his singing. Over the years I've come to know Roy as a man and have come to respect and admire his devotion to country music. He never has a bad word to say about a fellow artist regardless of what he may feel inside. He's one who will do his very, very best to enhance another artist's career by giving him every break possible.

"Another man I admire a great deal is Ray Price. I'm not a Ray Price fan of a few years ago when he was hitting with the shuffle - rhythm things, but here again he's developed a kind of dedication in something he wants to do. He's going with a full string sound and he's sort of out on a limb right now.

"I hope I'll have an opportunity to do some of the things I have in the back of my mind some day. I believe every man should do his own thing and if he truly believes in it, it will work out for him."



**Stu Phillips**

**Teddy Wilburn:** "I can't answer you over all, but in country music today I'd have to say Merle Haggard because he's a writer, a fantastic organic performer, and a great entertainer when it comes to a road show. Taking the overall picture, it would have to be Merle in country music."

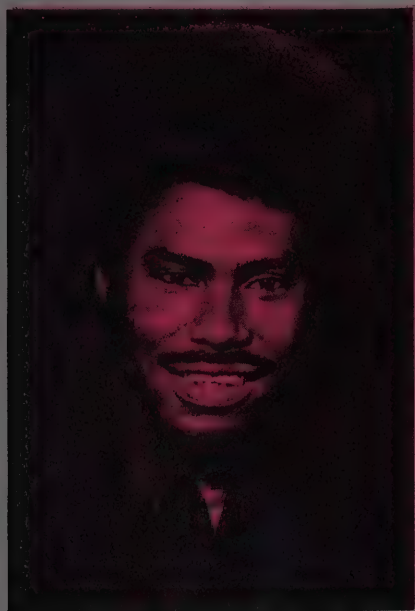


**Teddy Wilburn**



**O.B. McClinton:** "The entertainer I most admire is Merle Haggard. He overcame a larger obstacle than Charley Pride did. I think a guy with a prison record has a heavier handicap than a guy with a dark skin."

"I feel that Merle Haggard had to prove himself as a man and as an entertainer. To be released from San Quentin and go on and win all the awards he did is fantastic. When I go to do a stage show I usually include four or five Merle Haggard songs on the opening set."



**O. B. McClinton**

**Archie Campbell:** "Chet Atkins. I know him real well and I know what he's been through and I know how he made it and I admire his tactics. He's completely honest and above-board about everything. The way he has made it has been clean."



**Archie Campbell**

**Tammy Wynette:** "That really is a difficult question for me 'cause I don't want to sound partial to George, but I have to say George Jones. He's 10 years older than I am and I grew up loving his music. My mother was a George Jones fan and bought I guess every record he ever had out. And not many people can say that they married their idol."



**Tammy Wynette**

**George Jones:** "Hank Williams was always my favorite. He put more feeling in a song. He sang from his heart. I feel he put more into a song than a lot of artists do today."



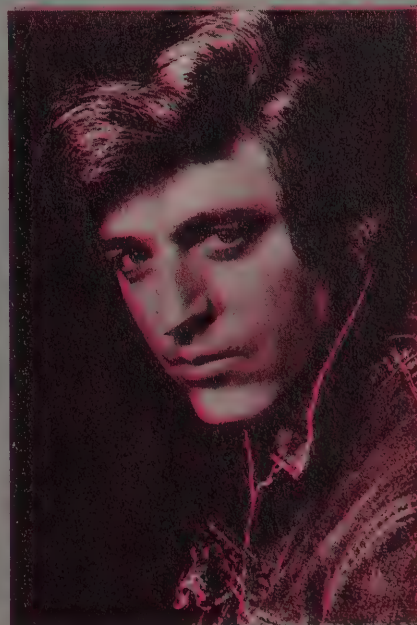
**George Jones**

**Hank Snow:** "In our field I think Marty Robbins still does a great job. I think Marty has a great sense of writing. He comes up with some things that fit home and the average American person or family. I think he has a tremendous voice. He's my favorite."



**Hank Snow**

**Bob Luman:** "I'd say Faron Young because he is the kind of guy who can go into not only a country and western club in Texas or wherever he may be and really give them a show, but he can also go into a package show and do a fantastic performance or even work a supper club like in Las Vegas. He's one of those guys who appeals to both pop and country fans, which is a strong thing." HP



**Bob Luman**



# COUNTRY HOE-DOWN

By Alan Mitchell

Unlike some of the what might be called old-timers, **Hank Snow** has continued to chart country records consistently for more than 30 years.

Snow has a possible explanation for his success. "I have been awfully lucky, but I've probably done more self-promotion on my records than some other folks. I haven't set back and waited for RCA or some promotional manager to do it. I've done it world-wide myself. For instance, one year alone I sent over \$12,000 worth of albums over the world."

Hank has recorded almost every type of song, but his narrations about the north country of his native Canada have been the most popular. Snow has a new album out titled "Hank Snow Sings Grand Ole Opry Favorites." Opry manager **E.W. "Bud" Wendell** wrote the album's liner notes.

Remember the **Sons of the Pioneers**? They've been making the college concert circuit lately. This summer they did rodeos and fairs with **Roy Rogers** and **Dale Evans**.

Rhythm and blues singer **Joe Simon** recently recorded what he called a "tear-jerking" country LP with a soul flair.

At one time Negroes were reluctant to record country material because of the color barrier. **Charley Pride**, called "Super Charley" around Nashville's Music Row, changed all that.



**Dick Curless**

Now country has another Black man who is regularly charting country records in the form of one-time blues songwriter **O.B. McClinton**. When O.B. recently made his first appearance on the Opry he

received two ovations that brought him back on stage for encores.

Another Negro once big in R&B, **Ivory Joe Hunter**, has moved his operations to Nashville and switched to country. Fans will remember his biggest hit was "Since I Met You, Baby," recorded in the '50's.

According to Joe, "I have always been country. I just happened to get categorized in another field, but country is where my heart is." Hunter also recently made an appearance on the Opry.

Teenage singing sensation **Tanya Tucker** has a sister who has entered the business. Singing under the name **LaCosta Daryl**, she recently did her first recording session in Nashville and is currently searching for a recording label.



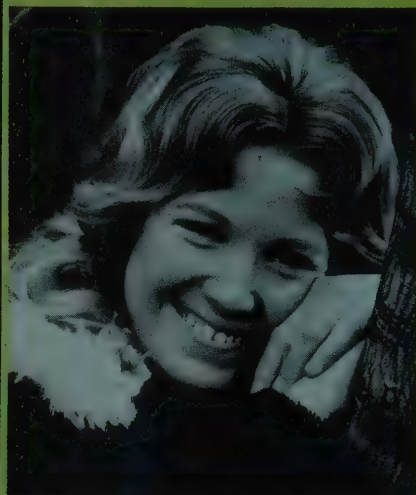
**Pat McKinney**

**Joe McGinnis** had an area success with a song titled "Bloody 11 W Highway." The song told of a bus/truck collision on a stretch of Tennessee Highway 11 and became one of the most requested songs in the eastern third of the state.

According to McGinnis, "I grew up in that area of the state and living with the fear of this sort of tragedy happening was a way of life for us. I hope that people hearing this song and how treacherous that highway is, maybe something will be done about it."

Recently, the Old Dominion Barn Dance radio program was revived in Richmond, Va. After a great beginning the crowds dwindled and it looked at press time as if the venture might fail. The backers are still pondering what caused the failure. Other Grand Ole Opry-type shows, like the "Big

D Jamboree" in Dallas and the "Wheeling Jamboree" have had record attendance years.



**Tanya Tucker**

Truck-driving singer **Dick Curless** has a new Capitol LP made live at the "Wheeling Jamboree."

Some country artists have put down New York audiences in recent years. According to **Porter Wagoner**, "You play mainly to critics there and I like to play for fans." Porter turned down a date at Madison Square Garden last year.

However, **Tom T. Hall** found New Yorkers his kind of people when he played there last Spring. He said they were "good, basically honest people who admire that trait in others."

Hall considered changing his regular road show especially for the Carnegie Hall audience. Instead, he gave them the same material he's done at shows all over the nation and they loved it. He earned seven encores and two standing ovations.

To aid in keeping a watchful eye over his numerous pets and livestock which reside on his newly acquired farm, Tom T. is the owner of a new pick-up truck.

At press time Opry regular **Kirk McGee** was improving rapidly from his heart operation in January.

**Jeanne Seely** has been selected by the Diamond Rio Motor Company to head an advertising campaign as a tie-in with the company's work in connection with the Indianapolis 500 auto races.

Before Jeanne turned full-time singer she was a banking secretary. At night school, the Pennsylvania native studied



business law, economics, finance and public relations.

"Every bit of it has helped," she insists. "The financial training and the business law I studied has been very helpful to me in knowing how to read a contract. They can't give me a contract that I can't understand."



**Tom T. Hall**

Songstress **Melba Montgomery** has moved from Florence, Alabama to Nashville to be "where the action is."

Capitol artist **Red Steagall** has been on the West Coast working on a new movie titled "I Am A Country Song." Canadian **Blake Emmons** has a part in it. Red has a new LP out titled "Somewhere My Love." The theme from the "Dr. Zhivago" movie was a country hit for Steagall.

**Charlie Louvin** stopped long enough in Bethlehem, Pa. recently to hold an autograph party for the workers at the Capitol Record Distributing plant there. Charley seemed to be pretty popular among the employees as they were given an hour and a half off while Louvin went around and personally autographed a "Best Of" LP for each.

The Country Music Association is still working vigorously to fight illegally made tapes. Tape piracy costs the music industry more than \$200 million each year.

RCA artist **Jim Ed Brown** was a recent guest on a network taping of "The Bob Hope Special."

**Marty Robbins'** new Universal movie has had a title change. Originally called "The Drifter," the new title is "Guns of the Stranger."

Mega Records pretty singer **Pat McKinney** has added a mini-sombrero to



**Red Steagall**

her act. She now states she should be known as "Pat the hat."

**The Osborne Brothers**, Sonny and Bobby, did a show in March for **President Nixon** and the First Lady in Washington. Headlining the show to honor **Pat Nixon's** 61st birthday was **Merle Haggard**.

"Hag" concluded the show by reading a special poem he had written titled "To The First Lady On Her Special Day."

**Billy Bob Bowman** has signed a contract with Capitol Records. He quips, "Now if I can get Capitol to sign it, I'll record for them." Of course, Bowman is the stage name for record producer **Biff Collie**.

According to Nielson surveys, "Hee Haw" has set a new viewing record for syndicated television shows. The comic cornfest is viewed in more than 12 million

homes each week.

**Commander Cody and His Lost Planet Airmen**, now billed as a country group, have bought a bus that has 12 fold-out beds.

Singer **Sonny James** suffered an allergy in March that hospitalized him. Even after being released, doctors advised him not to speak above a whisper for two weeks.

Our sympathy is extended to **Jean Shepard's** 4 - year - old French poodle named Michelle. She suffered a dislocated disc this Spring and had to undergo a two-hour operation at the University of Georgia. Perhaps our sympathy would be better spent with Jean, the cost of the operation was \$258.



**Melba Montgomery and Charlie Louvin**



# ERIC WEISSBERG And "DELIVERANCE"..

By Harriet Wasser



There is nothing new about bluegrass music, but to the millions of music fans who now own the "Dueling Banjos" single taken from the soundtrack of "Deliverance", it might very well be the only bluegrass record in their collection. Actually, the album, which came out shortly after the release of the single, was not a soundtrack album from the film, but a previously recorded album that Eric Weissberg made for Elektra Records, which Warner Bros. bought.

Whatever the story behind the single and album, music fans are in for more product from Eric Weissberg and Deliverance. Although it is expected that the group will perform many instrumentals, there will also be vocal sides in their next album. Eric wants it plainly stated that he

does not want to build Deliverance into a bluegrass band although he is frank to admit his partiality to country sounds. When in New York he prefers listening to WHN, the only full-time country station in the city and he is an avid collector of country records.

If one was going to try to figure out how Eric, born in New York City, ever became interested in country music, he or she would have to be made aware of the fact that Pete Seeger used to do performances at Music and Art High School during the time Eric was attending the school. Actually, he started playing banjo and guitar at age seven and seeing and hearing Seeger simply reinforced his feelings about both instruments. His formal musical training started with the violin when he was ten. He went on to study string bass, eventually becoming proficient in all the string instruments, including mandolin and pedal steel guitar. His original was in the classics.

Although Deliverance is a considerably new group, Eric Weissberg's name has been familiar to music fans for years. He is one of the most respected studio musicians in New York City, and has literally played on dozens of albums by name

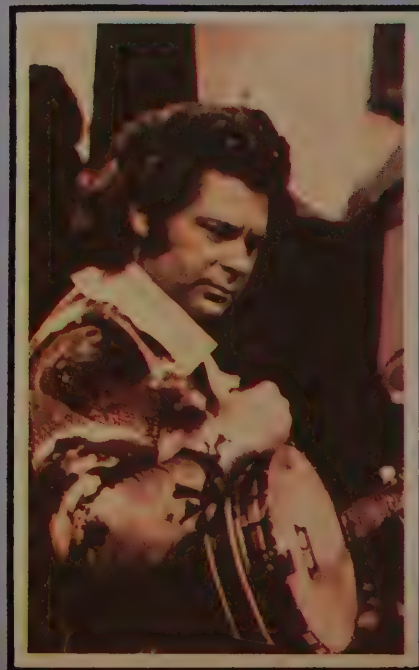
artists including John Denver, Judy Collins and Ian and Sylvia. He continues to be in demand even during the time when he is doing concert dates with his group, therefore, splitting his time between studio work and travelling. At the present time his plan is to continue his work as a studio musician, record his own albums, and do college campus and concert dates.

Members of the Deliverance group are Steve Mandell, who played guitar on "Dueling Banjos". Steve also plays banjo and is being featured frequently on vocals; Charlie Brown, who plays electric guitar and harmonica; Tony Brown, who plays bass and Richard Crooks, who plays drums. All of them have done some studio work, have worked as solo players or have been featured with other groups.

When asked what he sees in the future for Eric Weissberg and Deliverance, Eric simply says that the group will play some bluegrass and will also play varied Nashville - country sounds. Based on the kind of reaction the group has had so far, there's no doubt that rock, pop and country - western fans will be buying their records and going to their concerts.

HPD

## It Began With Class!





## ELECTRO-HARMONIX

(continued from page 26)

The people working at Electro-harmonix come from all over the globe: China, Thailand, Russia, Venezuela, and Central and South America. The accountant is from India and the four engineers are American, Colombian, and Greek.

Two major positions in the company are occupied by women: Lillian, a brilliant, strong, competitive chick, is the foreman; Quica, a gentle, laughing, bird-like woman from Santo Domingo, is in charge of quality control. Her airy grace balances Mike's charging drive. The personal interaction between them is typical of the harmony that pervades the atmosphere at Electro-harmonix.

Willie Magee, the head salesman, plays incredibly hot rhythm & blues guitar of the funkier stripe. He and Mike have been friends for twelve years, and they've been jamming together all the while. Sometimes they play together at work, and their music has such intensity that all production comes to a screeching halt while the energy that they radiate revitalizes the whole company, and moves it forward to a more cosmic plane.

Matt is in charge of exploratory industrialization. He's currently scouting for a Caribbean island that we can move our complex to during the long cold winter. Plucking new products from the gaping abyss of the future, are our two genius engineers, both named Bob, whose secret laboratory is located in Canada, near Hudson's Bay. Fearlessly loyal runners personally deliver secret, shrouded, new products all the way from there to here whenever everybody's ready. Lovely Marla singlehandedly keeps our offices away from chaos, while Gerry gracefully translates out top secret mockups smoothly through the factory until they appear as the familiar products that delight thousands. Dorothy's heroic task is to channel Mike's constant flood of ideas into memo form, and organize them into a coherent program with priorities which bridge the gap from thought to action in the most realistic fashion.

What is it like to work for Mike Matthews? What is it like to work beside an active volcano! Mike is buring with ideas and projects, and wears as many different suits — a magician's robe, a laboratory coat, or the pin-striped London worsted of the financier. Just about my favorite characteristic in people is the ability to surprise me. With most people, you meet them once or twice and their actions become predictable. Every time I think I've got Mike pinned, he does something that surprises me. I sure like that. The people who have surprised me the longest are my woman, Antonia, Sam Shepard and Karen Dalton, who played in a band with me. Karen is one of the most incredible singer-musicians on the planet. Pick up on her albums - her latest one should be cut by the time you read this.

So me and my woman started writing ads

for Electro-harmonix, and when he ran out of things to write about, we started doing phone orders. He decided to establish closer contact with his customers so they could establish more direct feedback. Dealing with someone up front is more personal than dealing with a distributor. When there were no more dealers to contact, I started working ahead of customer relations, answering inquiries about the various products. I could handle most questions, and if I didn't have the answer, the engineers did.

At regular intervals, everybody works on assembly. None of that elitist dichotomy between office work and assembly work here. I found using tools and working with my hands did my head a lot of good. It also brings everybody here closer together and encourages the harmony which makes it a good place to be.

When there's extra bread around, Mike will send people on extended vacations all over the world, so they can pick up on what's happening and come back with the broadened outlook the company thrives on. I'll be keeping you posted on future developments ....

### SOME NOTES ON THE FREQUENCY ANALYZER:

The frequency analyzer is an advanced piece of electronic equipment capable of analyzing the frequency spectrum of any electronic instrument (guitar, bass, piano, microphone, etc.). It then generates an entirely new set of frequencies (notes) which are linearly related to the input frequencies.

Imagine a guitar with a flexible neck. By extending or contracting it, the same fingering positions yield new chords, which are linear mathematical transformations of the old. Attach this machine to your old rigid-necked guitar and you have a more liquid instrument. Sing through the analyzer and create moving harmonies with yourself. Plug an electric keyboard into the analyzer and entirely new patterns and structures of harmony emerge.

A synthesizer artificially generates a fixed array of tones from a fixed keyboard. Less expensive and more flexible, the analyzer takes any electrical input and forces it through an adjustable mathematical matrix which modifies the frequency spectrum of the incoming signal. This produces a new spectrum with new notes. A control determines the positioning of these notes on the scale. Many of the new multiples and sub-multiples generated and added by the analyzer have direct relationships with the key you are playing in.

Controls have been provided to allow the musician to:

- 1). tune - up the analyzer for rich new harmonies and discordances,
- 2). superimpose the new spectrum on the input signal to any degree desired,
- 3). alter the bandwidth of the internally generated spectrum.

You can try the Electro-harmonix Frequency Analyzer at your local music store.

HP

## PROGRESSIVE PATTERN

(continued from page 24)

On the subject of liberated femmes, we just can't stop raving, along with everybody else, about DORY PREVIN. This chick's got a touch of the poet in her soul, and it's not only making her something to be reckoned with on the charts, it's gained her a following strong enough to be called a cult. Her concerts are fascinating, hypnotizing, and the audience can't help but be with her all the way. Her "Mary C. Brown and the Hollywood Sing" elpee shows signs of becoming a classic. Here is a deep, bruised and bitter-sweet, intelligent sense of humor that is irresistible.

By the by, heard a very interesting thing from the mouth of Alice Cooper himself. Know that eerie beheading that happens on stage? Terrifying! It is to him, too, says Alice. "The guillotine is scary," he admits. "It's even more frightening than the other thing (that noose and hanging device). The blade is really sharp and I'm relying on a safety catch. If that doesn't work, well ..." Hopefully, Alice will live long enough to see the one-shot magazine devoted to himself. It's a beautiful thing, being put out by the Alice folk, themselves, and if you dig him, you'll dig it.

Don't know if you caught the Oscars way back in April, but if you did, you also saw the British group, THE SPRINGFIELD REVIVAL, make their U.S. debut with the Oscar nominated song, "Come Follow, Follow Me." Members of the group are MICK FLINN, RAY MARTIN and DONNA JONES. We mention this because we think the group will eventually make it here. But not with that song. And we want to officially protest the choice of songs at the Academy Awards. UGH! Most of the freaks we know make better first tries than that!

GLEN CAMPBELL has apparently captured the hearts of the British. His two-night stand at the London Palladium sold out two days after the newspapers announced he'd be there. With him, and pretty good ticket-seller herself, was little ANNIE MURRAY.

Just heard that BLACK OAK ARKANSAS, high freaks of "Raunch 'N' Roll," did really manage to give away more than six million square inches of good Arkansas soil. If you remember, it was part of their "Heaven on Earth" program, trying to prove that "no man owns the land, but merely occupies space on it, and that it is the duty of all mankind, now and tomorrow, to feel responsibility and respect for those with whom he shares possession."

To make their point, they shared, with everyone who believed the message, land in Heaven, Arkansas. Each believer received, on request, one square inch, by deed, in the community. Deeds were also put in their "Raunch 'N' Roll" album. So if you want your square inch of earth in Heaven, hop out and see if one of those elpees are still around. Happy hunting!

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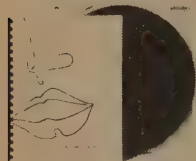
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## HURRICANE SMITH

(continued from page 36)

or pound as the case was there.

But recount as they would, there was Hurricane, right on top every time. He did it the first time with "Don't Let It Die"—an outrageously mellow tune, with an outrageously sentimental message about ecology. The "It" referred to trees, wildlife, and the rest of the bag.

It wasn't exactly the newest message in the world, and the tune not the most revolutionary, although in these times of pure loud you might consider it so. But basically, it was the weird-wonderful voice of Hurricane that made it a winner. That, and the Bill ("Honky Tonk") Doggett sax of Hurricane's musical director, Frankie Hardcastle. Norm—our Hurricane, if you prefer—played everything else.

All the real heavies over in the merry-old-you-know-what had a hard time convincing themselves the single had even made the charts as reported. But after the third count, they decided it was true, yet couldn't quite bring themselves to admit it was anything more than flash-in-the-pan. "He'll never repeat... just a fluke," seemed to be the consensus.

Well, maybe it is a bit freaky for a middle-aged man with, to hear the critics tell it, middle-aged taste, to make it. But as Hurricane puts it, "I'm forty-nine now, but I feel twenty-eight. Age doesn't really matter a damn."

It really doesn't as far as his success is concerned. And while the heavies went on knocking, Hurricane went right on rocking, with two more hits, "Oh, Babe, What Would You Say?"—our first introduction to him on these shores and "Who Was It?" now climbing our charts.

Now ol' Hurricane's getting offers for tours—hopefully to these eager shores. His music is a sort of combination of Ray Davies/The New Vaudeville Band—one part old-fashioned British music hall, one part contemporary enough to boggle anybody with two ears and still boggleable head.

His great success both here and in England, his denting the once heavy-handed charts, has made great melody and great performance acceptable once again—if not fashionable. He's brought back good music, yet he's made it advance.

Can a man find superstardom... and happiness... after forty?

The answer is yes—and you're looking at him—Mr. Hurricane Smith himself. He never really minded being Norman—but he loves being Hurricane—though it was Norm with his great experience and learning who made it all possible.

## ANNE MURRAY

(continued from page 37)

is a beer and roast beef, her wardrobe is slacks and a navy-blue cardigan over a checkered blouse. Oh, and she has added shoes to the ensemble. Used to be, not so long ago, Annie was known as the Barefoot Contessa of the music world, since she didn't seem able to do a concert without kicking the old feet pads off. Now of course, a few sequins and some polish have been added to the act—but somehow straight, natural, and humor in the laconic vein seem to be Annie's innate style.

"When they used to say to me I could make money by just singing," says this little girl from a mining town in Nova Scotia, "I never believed them." But it was true. So when they tell you, Annie, that the whole world loves you, apple cheeks and all, believe, relax and enjoy it. Cause even if she doesn't like the image, it sure is stealing the hearts away from whoever gets close.

"Glen Campbell Show" producer Nick Sevano says, image or no image, "She's something special. Those certain qualities that helped make Glen the giant he is today are evident in Anne. It simply had to happen. I knew it the first time I saw her. There was no stopping it."

There certainly hasn't been. And part of the charm, aside from that clear, sweet, gutty, rich, powerful voice, has been an unspoiled quality which, together with her bright, blonde prettiness, can enslave.

Of course, Annie's an expert at male enslavement from her childhood. She was the only sister to five brothers. That made her a bit of a tomboy back in Springhill, Nova Scotia, more comfortable in jeans and shorts than dresses. It also accounts for her casual style today.

But back in those days, Annie loved sports, maybe even better than singing. In fact, she graduated from the University of New Brunswick with a bachelors in physical education, and taught for a year in Prince Edward Island.

She then decided to pursue a show-biz career. There was nothing compulsive about—no, "I've got to make it" kind of thing. It was just time to move on to something she liked better—the doing, not the stardom—and she began doing it better than almost anybody else.

She started with backwoods concerts, then small clubs and local TV. But it was when she graduated to the CBC (Canadian Broadcasting Company) that she stepped out as potentially the biggest star ever produced in Canada.

And if Annie is really worried about that girl next door image... well, how many of those lovelies ever become international superstars? Nope, Annie is no ordinary girl. She is special, she has a touch of genius, she has already experienced more success than most people. She is not, in short, the girl next door—at least not next door to most people.



## FOCUS ON FOCUS

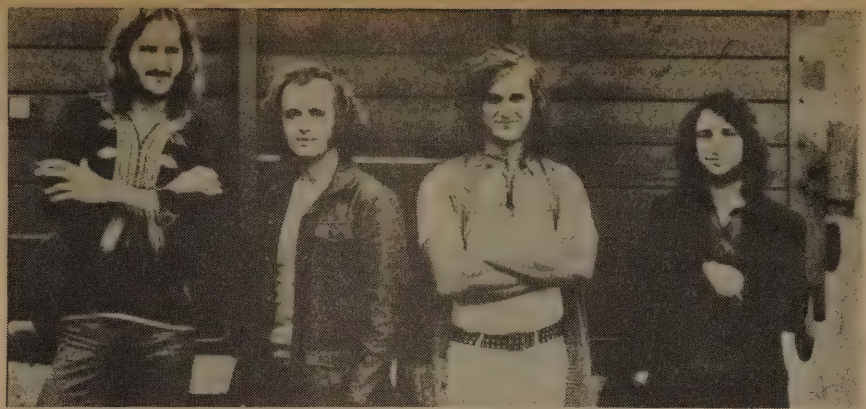
(continued from page 27)

good enough or maybe it's because of simple ill luck, but whatever the case, until this year Europe has not provided any bands of real note. 1973 could just be the year we finally notice the land mass just to the east of music mecca.

Dutch group FOCUS has arrived and, having merrily set England on her perfect-pitch ear, are proceeding to romp across the United States amazing everyone in sight with a sound that very nearly defies description. For those that feel rock is stagnating Focus is a must.

Referred to as a rock group, the term seems to fail to cover the infinite variations and influences apparent in their music. They seem to favor jazz but it really couldn't be called jazz-rock with all those classical overtones. Perhaps a little like Yes but lacking the rigid structure of that group. This maintains that 50% of what they play is improvised to give them the freedom they need to make their music.

Like almost all European musicians every member of the group has been playing since an early age and had



Left to right: Jan Akkerman, Thijs Van Leer, Bert Ruiter, Pierre Van Der Linden.

the benefit of considerable "serious" musical schooling.

The group started out to be different. They were dismayed by all the bands who seemed to bow to the public standards for popularity, giving up or re-channeling their own creative possibilities that fell outside the accepted norm. It was decided that Focus was not capable of fitting into the structures so they started out playing music they felt the way they wanted to play it and found out it could be commercial too. "Hocus Pocus" that yodeling single and their album "Moving Waves" doing things

on the American charts that just don't happen to unknown groups with a new approach to music.

This is what happens when you put four multi-talented, experienced, classically trained musicians together to play backup for the Danish version of "Hair". You end up with Focus, who Melody Maker and it's readers termed "the brightest hope of '73" ranking above Bowie, America, McLean and all the rest.

Focus is on the way up and with the imagination and promise of their music they will probably be with us for a very long time.

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# COUNTRY FAVORITES

## TRAVELING MAN

(As recorded by Dolly Parton/RCA)

DOLLY PARTON

The man I loved run a salesman route  
Selling goods from house to house,  
um hum hum hum  
And I knew my mama would never  
stand  
For me stepping out with no traveling  
man.

My mama bought things that he was a-  
selling  
But mama didn't know and I sure  
wasn't telling  
That behind her back I was making my  
plans  
To meet somewhere with that traveling  
man, um hum hum hum.

Oh, the traveling man was a good bit  
older  
But a girl needs arms to hold her  
But mama didn't know cause I didn't  
tell her  
Mama wouldn't understand  
Me stepping out with that traveling  
man, um hum.

Mama didn't allow me a-going courtin'  
And I told her lies that I reckon I orten  
Oh, but she'd give me the back of her  
hand  
If she'd seen me with the traveling  
man.

So I tell mama that I reckon that I orta  
Go to the spring and fetch her some  
water  
What mama didn't know is that I had a  
plan  
To meet down there with that traveling  
man.

Well, I made plans to run away with  
that traveling man on Saturday  
Well, Saturday is here and here I stand  
And there goes my mama with that  
traveling man.

Oh, that traveling man was a two time  
lover  
He took my love and he took my mother  
But I didn't know cause mama didn't  
tell me and I didn't understand  
My mama running off with that travel-  
ing man.

## RAVISHING RUBY

(As recorded by Tom T. Hall/Mercury)

TOM T. HALL

Ravishing Ruby, she's been around for a  
while  
Ravishing Ruby, she was a truckstop  
child  
Born in the back of a rig somewhere  
near L.A.  
Ravishing Ruby, you've poured a lot of  
hot coffee in your day.

Ravishing Ruby, believe anything you  
say  
Just like her daddy said he said he'd be  
back some day  
She was just fourteen, she grew up wild  
and free  
And all the time she's been waiting on  
him

She's been waiting on you and me.

Ravishing Ruby, she sleeps in a bunk  
out back  
Her days and nights are filled with  
dreams of a man named Smiling Jack  
That was her daddy's name and that's  
all she ever knew  
Ravishing Ruby, ain't got time for guys  
like me and you.

Ravishing Ruby, beautiful young girl  
now  
Ravishing Ruby, she made a solemn  
vow  
Waiting on Smiling Jack, he'll come roll-  
ing by  
She wants to see him, she wants to  
touch him  
Either way dead or alive.  
(Repeat chorus)

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## RIDE ME DOWN EASY

(As recorded by Bobby Bare / RCA)

BILLY JOE SHAVER

The highway, she's hotter than nine  
kinds of hell  
The rides, they're as scarce as the rain  
When you're down to your last shuck  
with nothin' to sell  
And too far away from the trains.

Been a good month of Sundays and a  
guitar ago  
Had a tall drink of yesterdays wine  
Left a long string of friends some sheets  
in the wind  
And some satisfied women behind.

Hey, ride me down easy Lord ride me on  
down  
Leave word in the dust where I lay  
Say I'm easy come, easy go  
And easy to love when I stay.

Put snow on the mountain, raised hell  
on the hill  
Locked horns with the devil himself  
Been a rodeo bum, a son of a gun  
And a hobo with stars in his crown.  
(Repeat chorus)

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## JUST THANK ME

(As recorded by David Rogers/Atlantic)

DOUG ASHDOWN  
JIMMY STEWART

I heard you say just yesterday  
"Thank God she loves me"  
And she deserves a man who feels that  
way  
But I'm the lonely fool who set her free  
So don't thank God for her, just thank  
me.

There was a time when she was mine  
And, Lord, she loved me  
And I really didn't mean to make her go  
But there are times a man's so blind he  
just can't see  
So don't thank God for her, just thank  
me.

Just thank me for all the love I never  
gave her  
Just thank me for all the things I  
couldn't be  
And my mistakes that sent her running  
to a stranger  
No, don't thank God for her, just thank  
me.

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# COUNTRY FAVORITES

## JUST WHAT I'VE BEEN LOOKIN' FOR

(As recorded by Dottie West/RCA)

KENNY O'DELL

You're just what I've been lookin' for  
Something I never thought I'd find  
And ev'rything I ever dreamed of  
Is gettin' closer all the time  
Oh, I believe you want me, too  
And love is in your eyes  
You're just what I've been lookin' for  
Just what I had in mind.

Once around the wheel of love  
I guess ev'rybody's tired  
And you never quite get over it  
When you've been taken for a ride  
Well, forget all that  
That's another place an another time  
That world began to fade away  
When you walked into my life.  
(Repeat chorus)

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Music, Inc.

## IF THE WHOLE WORLD STOPPED LOVIN'

(As recorded by Eddy Arnold/MGM)

BEN PETERS

Have you ever stopped to wonder what  
kind of place this would be

If the whole world stopped lovin'  
The way you stopped lovin' me.

If every heart was broken  
The way that you broke my own

And the whole world stopped lovin'  
How long would living go on.

Hear the church bells in the steeple  
As they ring their song thru the air

If the whole world stopped lovin'  
There'd be no steeple bells there.

The tears would fill the river  
Til the rivers flooded the sea

If the whole world stopped lovin'  
The way you stopped lovin' me.

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## DON'T

(As recorded by Sandy Posey/Columbia)

JERRY LEIBER  
MIKE STOLLER

Don't, don't, that's what you say  
Each time that I hold you this way  
When I feel like this and I want to kiss  
you  
Baby, don't say don't.

Don't, don't leave my embrace  
For here in my arms is your place  
When the night grows cold and I want  
to hold you  
Baby, don't say don't.

If you think that this is just a game I'm  
playing  
If you think that I don't mean ev'ry word  
I'm saying

Don't, don't, don't feel that way  
I'm your love and yours I will stay  
This you can believe  
I will never leave you, Heaven knows I  
won't  
Baby, don't say don't.

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## LIGHTENING THE LOAD

(As recorded by Porter Wagoner/RCA)

PORTER WAGONER

In this fast-moving world that we live in  
When my mind feels heavy from the  
load

As the problems of life overtake us  
Darling, you always lighten the load.

Thank you for love that's much greater  
And much stronger than the problems  
we know

And thank you for loving your man that  
walks a hard road  
Darling, thank you for lightening the  
load.

When my shoulders bend to hard labor  
And I work till my back is bowed  
Then your loving hands reach to hold  
me

Darling, you always lighten the load.  
(Repeat chorus)

Darling, thank you for lightening the  
load.

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# HITS OF THE '50'S

## CAN'T WE BE SWEETHEARTS?

HERBERT COX  
MORRIS LEVY

Can't we be sweethearts?  
Why don't we fall in love?  
Right from the start  
You're the girl I'm thinkin' of  
Oh can't you see dear  
You're the only girl for me?

Please be my sweetheart  
Don't you know the way I feel?  
Please play the part  
And make my dreams all real  
Oh don't you know  
Don't you know I really love you so?

We walk hand in hand  
In our wonderland  
The world would be our own  
I make love to you  
Hug and kiss you too  
You'll be mine alone  
Please be my sweetheart  
Don't you know the way I feel?  
Please play the part  
And make my dreams all real  
Oh don't you know  
Don't you know I really love you so?

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## I ALMOST LOST MY MIND

IVORY JOE HUNTER

When I lost my baby  
I almost lost my mind  
When I lost my baby  
I almost lost my mind  
My head is in a spin  
Since she left me behind.

I pass a million people,  
I can't tell who I meet  
I pass a million people  
I can't tell who I meet  
'Cause my eyes are full of tears,  
Where can my baby be?

I went to see a gypsy  
And had my fortune read  
I went to see a gypsy,  
And had my fortune read  
I hung my head in sorrow  
When she said what she said

Well, I can tell you people,  
The news was not so good  
Well I can tell you people,  
The news was not so good  
She said your baby has quit you  
This time she's gone for good.

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## LITTLE DARLIN'

MAURICE WILLIAMS

Little darling, my little darling,  
Oh where are you?  
My love, I was wrong to try to love two.  
Knowing well that my love  
Was just for you only you.

My dear, I need your love to call my own  
And never do wrong  
And to hold in mine your little hand  
I'll know too soon that I'll love again,  
Please come back to me.

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Co.

## LA DEE DAH

FRANK C. SLAY, JR.  
BOB CREWE

I'm glad, so glad, so glad  
Glad you are you  
I'm so lucky to be no one else but me  
It's true, 'cause me got you  
La dee dah oh boy let's go cha cha cha  
I feel so fine now that you are mine  
Got a tingle up and down my spine  
It's true 'cause me got you  
La dee dah oh boy let's go cha cha cha.

You're my special angel, my be bop  
baby

My little bitty pretty pet  
You send me with your lotta lovin' lips  
of wine

Just born baby to be my silhouette  
Tonight, tonight we're gonna go from  
the "A." "B." "C.s"  
Through the "X." "Y." "Z.s" of love  
It's true 'cause me got you  
La dee dah oh boy cha cha cha  
La dee dah oh boy let's go cha cha cha.

Well, it's fabulous it's just too much  
The way I'm all shook up for you  
Come go with me and be my party doll  
Ooh wee little darlin' little darlin' don't  
be cruel.

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## JAMBALAYA (On The Bayou)

HANK WILLIAMS

Goodbye Joe, me gotta go, me oh my oh  
Me gotta go pole the pirogue down the  
bayou  
My Yvonne, the sweetest one me oh my  
oh  
Son of a gun, we'll have big fun on the  
bayou.

Jambalaya and a crawfish pie and fillet  
gumbo  
Cause tonight I'm gonna see my ma  
cher amio  
Pick guitar, fill fruit jar and be gayo  
Son of a gun, we'll have big fun on the  
bayou.

Thibodaux, Fontaineaux, the place is  
buzzin'

Kinfolk come to see Yvonne by the  
dozen  
Dress in style and go hog wild me oh my  
oh  
Son of a gun, we'll have big fun on the  
bayou.

Jambalaya and a crawfish pie and fillet  
gumbo  
Cause tonight I'm gonna see my ma  
cher amio  
Pick guitar, fill fruit jar and be gayo  
Son of a gun, we'll have big fun on the  
bayou.

Settle down far from town, get me a  
pirogue  
And I'll catch all the fish in the bayou  
Swap my mon to buy Yvonne what she  
needo  
Son of a gun, we'll have big fun on the  
bayou.

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Inc.



# HITS OF THE '50'S

## I DON'T HURT ANYMORE

JACK ROLLINS  
DON ROBERTSON

I don't hurt anymore  
All my teardrops are dried  
No more walkin' the floor  
With that burning inside  
Just to think it could be  
Time has opened the door  
And at last I am free

I don't hurt anymore  
No use to deny I wanted to die  
The day you said we were thru  
But now that I find you're out of my  
mind

I can't believe that it's true!  
I've forgotten somehow that I cared so  
before  
And it's wonderful now I don't hurt  
anymore.

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Songs, Inc.

## IF YOU'VE GOT THE MONEY (I've Got The Time)

LEFTY FRIZZELL  
JIM BECK

If you've got the money, I've got the  
time  
We'll go honky tonkin' and we'll have a  
time  
We'll make all the night spots  
Dance, romance and dine  
If you've got the money, honey, I've got  
the time.

There ain't no use to tarry  
So let's start out tonight  
We'll spread joy, oh, boy, oh boy  
And we'll spread it right  
We'll have more fun, baby, all way  
down the line  
If you've got the money, honey, I've got  
the time.

If you've got the money, I've got the  
time  
We'll go honky tonkin' and we'll have a  
time  
Bring along your Cadillac, leave my old  
wreck behind  
If you've got the money, honey, I've got  
the time.

Yes, we'll go honky tonkin' and we'll be  
pleasure bent  
I'll look like a million but I won't have a  
cent  
But if you run short of money I'll run  
short of time  
Cause you with no more money honey,  
I've no more time.

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## I NEED YOUR LOVING

MIKE STOLLER  
JERRY LEIBER

Music was playin'  
The moon was shinin' bright  
I heard someone sayin'  
"Oh what a lovely night"  
I turned around and I saw you standing  
there

I still remember the flowers in your hair  
Sweet love lovin' lover please come  
back  
I need your lovin', I need your lovin'.

One night in heaven that's all I ever got  
from eight till eleven  
It ended on the dot that's when it  
happened  
The very thing I feared  
I closed my eyes once and then you  
disappeared  
Sweet love lovin' lover please come  
back  
I need your lovin', I need your lovin'.

I've been goin' crazy searchin' for my  
lovin' baby  
Goin' up and down the street and askin'  
everyone I meet  
If they have seen an angel anywhere  
with pretty flowers in her hair  
Tell me where can she be  
Love lovin' lover my tears are fallin' for  
you  
Love lovin' lover my heart keeps callin'  
for you  
I need you badly  
You know I love you madly  
Feel so forsaken  
My heart is almost breakin'  
Sweet love lovin' lover please come  
back  
I need your lovin', I need your lovin'.

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# PARADE of SONG HITS

## BEHIND CLOSED DOORS

(As recorded by Charlie Rich / Epic)

**KENNY O'DELL**

My baby makes me proud, Lord, don't  
she make me proud  
She never makes a scene by hangin' all  
over me in a crowd  
'Cause people like to talk, Lord, don't  
they love to talk  
But when they turn out the lights  
I knew she'll be leavin' with me  
And when we get behind closed doors,

then she lets her hair hang down  
And she makes me glad I'm a man  
Oh no one knows what goes on behind  
closed doors.

My baby makes me smile, Lord, can she  
make me smile  
She's never far away or too tired to say I  
want you  
Well, with love on our side, we sure  
don't have nothin' to hide  
But what we've got's just between us  
friends and nobody else.

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Music, Inc.

## HEY WHAT ABOUT ME

(As recorded by Anne Murray)

**SCOTT MCKENZIE**

Hey what about me?  
I got some feeling on my mind too  
I'd like to have a song to sing too  
Please let me in where you're singing  
your song  
And I'll just sit quiet, I won't try to sing  
along  
You've got the warmest place that I've  
ever found  
Please let me in and I won't make a  
sound  
Hey what about me?  
I got some feeling on my mind too

Hey what about me?  
I'd like to have a song to sing too.

Well it's getting mighty cold on this  
lonesome old street  
I don't know the faces of anyone I meet  
But your faces look so happy when you  
sing  
Please let me in, I've got one more face  
to bring  
Please don't you ask me to give you a  
song  
I won't know the words to use, I won't  
know where they belong  
But if you gave me one of yours, I would  
make it my own  
It would be the sweetest song that I've  
ever known.

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## SATIN SHEETS

(As recorded by Jeanne Pruett)

**JOHN E. VOLINKATY**

Satin sheets to lie on  
Satin pillows to cry on  
Still, I'm not happy don't you see  
Big long Cadillacs  
Tailor mades upon my back  
Still I want you to set me free.  
I've found another man who can give  
more than you can  
Though you've given me everything  
money can buy  
But your money can't hold me tight  
Like he does on a long, long, night  
You know you didn't keep me satisfied.

We've been through thick and thin  
together  
Braved the fair and stormy weather  
We've had all the hard times, you and I  
And now that I'm a big success  
You called me today and you confessed  
And told me things that made me want  
to die  
You told me there's another woman  
Who can give more than I can  
And I've given everything that cash will  
buy  
You can't buy me a peaceful night  
With loving arms around me tight  
And you're too busy to notice the hurt in  
my eyes.

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## TOUCH ME IN THE MOR- NING

(As recorded by Diana Ross)

**RON MILLER  
MICHAEL MASSER**

Touch me in the morning then just walk  
away  
We don't have tomorrow but we had  
yesterday  
Hey wasn't it me who said that nothin'  
good's gonna last forever  
And wasn't it me who said let's just be  
glad for the time together  
Must've been hard to tell me  
That you've given all you had to give  
I can understand your feelin' that way  
Ev'rybody's got their life to live  
Well I can say goodbye in the cold mor-  
ning light  
But I can't watch love die in the warmth  
of the night  
If I've got to be strong don't you know I  
need to have tonight  
When you're gone till you go I need to  
lie here and think about the last time  
that you'll touch me in the morning  
Then just close the door leave me as you  
found me  
Empty like before  
Hey wasn't it yesterday we used to  
laugh at the wind behind us  
Didn't we run away and hope that time  
wouldn't try to find us  
Didn't we take each other to a place  
where no one's ever been  
Yeah I really need you near me tonight  
'Cause you'll never take me there again  
Let me watch you go with the sun in my  
eyes  
We've seen how love can grow  
Now we'll see how it dies  
If I've got to be strong don't you know I  
need to have tonight  
When you're gone till you go I need to  
hold you until the time  
Your hands reach out and touch me in  
the morning  
Then just walk away we don't have  
tomorrow  
But we had yesterday  
Touch me in the morning's  
Were blue and gold and we could feel  
one another living  
We walked with a dream to hold and  
we could take what the world was giv-  
ing  
There's no tomorrow here there's only  
love  
And the time to chase it  
Yesterday's gone my love  
There's only now and it's time to face it.

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# PARADE of SONG HITS

## FOOL

(As recorded by Elvis Presley)

JAMES LAST  
CARL SIGMAN

Fool, you didn't have to hurt her  
Fool, you didn't have to lose her  
Fool, you only had to love her  
But now her love is gone.

Fool, you could have made her want you  
Fool, you could have made her love you  
Fool, you only had to love her  
But now her love is gone.

Gone now the love and laughter  
See yourself the morning after  
Can't you see her eyes are misty  
As she said goodbye.

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## A SUMMER SONG

(As recorded by the Lettermen)

CLIVE METCALFE  
KEITH NOBLE  
DAVID STUART

Trees swaying in the summer breeze  
Showing off their silver leaves  
As we walked by  
Kisses on a summers day  
Laughing all our cares always  
Just you and I

Sweet sleepy warmth of summer nights  
Gazing at the distant lights in the starry sky

They say that all good things must end  
some day

Autumn leaves must fall

But don't you know that it hurts me so to  
say goodbye to you

Wish you didn't have to go no no no no  
And when the rain beats against my  
window pane

I think of summer days again and  
dream of you.

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## ROCK STATION

(continued from page 29)

learn about their specialty while getting paid. The station has also developed a program in which a group of students from the local colleges come into the studios to work with the various station department heads.

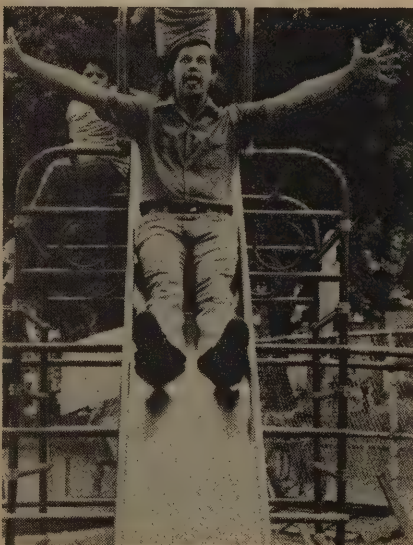
WXLO in New York is now initiating a similar program, though its slant is slightly different. Six college students will work as on the air movie and theater critics everyday

for a single week apiece. The best one will get the job for the summer. KFRC also recently put out an oldie album, and the first \$5,000 in sales was donated to San Francisco State College for students in need of financial assistance. In addition to a passionate love of rock music the DJs at the individual stations share other strong similarities. Most were not born in the city, or even the state in which they are now working.

(continued on page 60)



WHBQ DJ Stew Robb leads 22,000 Memphisonians in March of Dimes Walkathon on his day off.



On his day off the wild Dale Dorman of WRKO in Boston spends his time exercising.



The Real Don Steele, DJ at KHJ in Los Angeles, takes a bit of time off to hand out 5 dollar bills.



Jim Carson of WFRC in San Francisco, who loves sports as much as being a DJ is welcomed to the Athletic's Coliseum by pitcher Vida Blue (left).



# PARADE of SONG HITS

## FENCE WALK

(As recorded by Mandrill)

WILSON BROS.

Hey got to  
I want to say  
It's what you do yeah  
Telling folks to do this sort of thing  
That's bad don't say you do  
If I know you don't  
Share all you feel like a stone man  
Not what you think  
It's what you feel yeah

'Bout time we caught the feelin'  
Don't it make you feel every time for  
real

Like you do  
Say you want some  
I want to warm you  
I want to warn you  
It's what you do  
Get what you want girl  
That's good oh  
Don't go to get what you don't want  
yeah.

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Inc. and Mandrill Music, Inc.

## WITHOUT YOU IN MY LIFE

(As recorded by Tyrone Davis)

LEO GRAHAM  
RAYMOND HALLEY

Oh baby oh I'm a happy man  
But if the day ever came when I couldn't  
call out your name  
Oh my life would never be the same  
Do you hear me baby  
I swear before God my life would never  
be the same  
Oh Baby

Because it was you baby who made me  
what I am

And without your love baby  
My life wouldn't be worth a dime  
I say without you in my life  
It would never be the same  
Do you hear me baby  
I swear before God my life would never  
be the same  
Ooh Lord have mercy

Every man I know has something that  
he loves  
That he would put nothing in this big  
wide world above  
Some men love cars yeah  
Some men love diamond rings  
Some men love a whole lot of women  
Other men love flashy, fancy things  
But me if I had just one wish  
Ooh my dear it would be just this  
That if I could live for a thousand years  
I'll spend all those years with you

Do you hear me baby  
Cause without you in my life  
I just wouldn't know what to do  
Do you hear me baby  
We've been together so long  
You been my mother  
You been my sister  
You been my brother  
Oh Lord you been my father too  
And without you in my life  
It would never be the same.

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Inc.

## LONG TRAIN RUNNIN'

(As recorded by The Doobie Brothers)

TOM JOHNSTON

Down around the corner half a mile  
from here  
See them old trains runnin' and then  
watch them disappear  
Without love, where would you be now,  
without love?  
You know I saw Miss Lucy down along  
the tracks  
She lost her home and her family  
And she won't be comin' back  
Without love, where would you be right  
now, without love?  
Well, the Illinois Central and the  
Southern Central Freight  
Gotta keep on pushin', Mama  
'Cause you know they're runnin' late  
Without love, where would you be now,  
now, now, now, without love?

Where pistons keep on turnin' and the  
wheels go 'round and 'round  
And the steel rails are cold and hot and  
the mountains they go down  
Without love, where would you be right  
now, without love, where would you be  
now?

Got to get it, baby, baby, won't you  
move it down?  
Won't you move it down?  
Baby, baby, baby, baby, won't you  
move it down?  
When the big train run  
And the train is movin' on  
I got to keep on movin'  
Keep on movin'  
Keep on movin'  
Gonna keep on movin'.

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## HEARTBEAT - IT'S A LOVEBEAT

(As recorded by the DeFranco Family)

GREG WILLIAMS  
MIKE KENNEDY

Girl when I'm alone with you  
I get a feelin' through and through  
Tellin' me that love is comin' on  
My head starts spinnin' round and  
round  
And I don't care what's up or down  
Cause deep in my soul I'm out of control  
When I start to hear the sound of a  
heartbeat it's a lovebeat  
And a lovebeat is a good vibration  
Oh a heartbeat is a lovebeat  
And when we meet it's a good sen-  
sation  
Listen to my heart pound

Listen to my love sound.

Feel it gettin' stronger  
(Temp'ature is risin')  
Can't hold back any longer  
(And there's just no disguisin')  
Heartbeat it's a lovebeat and a  
lovebeat is a good vibration  
Oh a heartbeat it's a lovebeat  
And when we meet it's a good sen-  
sation  
"Listen"  
Pictures pass before my eyes  
Like a vision indisguise  
Tryin' to explain the way I feel  
And there's a movement in my mind  
Like a rhythm counting time  
Breakin' down all my defenses  
Over comin' all my senses.

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# PARADE of SONG HITS

## TIME TO GET DOWN

(As recorded by the O'Jays)

KENNY GAMBLE  
LEON HUFF

Why don't you just stop tryin' to be cool  
And let me know the low-down on how  
you feel about things

Oh you ain't doin' nothin' but jivin'  
We've got a very serious problem here  
Come on baby it's time to get down,  
down, babe  
Come on girl it's time to get down,  
down, babe.

If this was anything else  
You'd make up your mind right away  
And it seems like to me  
You're tryin' to delay  
Can't you see, can't you see  
I want to love you  
Long as you want it baby

Long as you need it baby  
Oh baby, babe, babe  
Believe me I tell you  
Every word I say is true  
Cause honey I adore you  
This time we been waiting is only, is  
only a game for fools  
Come on baby it's time to get down,  
down, down  
It's time to get down, down, down  
Oh if you would only stop mumblin'  
Stop all that stumble that you're doin'  
and come on  
Come on in  
Give me all the things I need  
Don't you know I'm gonna love you  
Long as you want it baby  
Long as you want it baby  
Time to get down  
Don't play with my feelings  
Come on baby  
Don't play with my feelings come on.

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Inc.

## LOVIN' NATURALLY

(As recorded by Sandalwood)

BRIAN TABACH  
BRYON WALLS

Lovin' nat'rally  
Lovin' nat'rally

She likes to see a fresh flower on her kit-  
chen table ev'ry morning  
With the windows opened wide to let  
the world inside her sunny home  
And ev'ry day begins with a gentle  
smile from really caring  
She really loves to live life  
And I'm so thankful I can be her man.  
Eucalyptus Sassafras tea  
Morning kisses when she wakes me  
Growing young alone together  
Lovin' nat'rally  
Lovin' nat'rally.

Sittin' on the front porch she loves to  
listen to the sounds of the evening  
We go walkin' some times to a rocky  
mountain to the source of a stream  
I found a tree that goes on giving takin'  
only sunshine like my woman  
Her love affair with life has opened up a  
world of hope for me.

(Repeat chorus)

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## BROTHER'S GONNA WORK IT OUT

(As recorded by Willie Hutch)

WILLIE HUTCH

Brother's gonna work it out  
Brother's gonna work it out  
Brother's gonna work it out  
Brother's gonna work it out  
Brother's gonna work it out  
Brother's gonna work it out  
Brother's gonna work it out  
Brother's gonna work it all out.  
Y'll hear me now.

Now don't give him no peace sign  
If you don't mean it from your heart  
United we can get over but yet we're  
still apart  
Cause each man demands respect  
And to get an equal share  
And until you've given him that there'll  
be no peace here.

My brother's gonna work it out  
Brother's gonna work it out  
Brother's gonna work it all out  
Brother's gonna work it out aw  
We must all join hands  
We can march across this land in peace  
Brother's gonna work it out  
Love, joy with that understanding of  
truly who we are  
Instead of brother turning on sister  
Sister turning on brother

Now how you gonna get it together  
bein' against one another  
Shoot up, sniff up so high  
Till your world has turned to stone  
How can you deal with the truth  
When reality is all gone.

But brother's gonna work it out  
Brother's gonna work it out  
Brother's gonna work it all out  
Brother's gonna work it out aw brothers  
say  
Stop the pimps, the hustlers, the pusher  
man as fast as you can  
Open your ears and eyes to the facts of  
what's truly holdin' you back  
Brother's gonna work it out  
Brother's gonna work it out.

Brother needs your help, now can't you  
see

Oh he's got to have it  
Oh right on ooh  
Brother's gonna work it out  
Brother's gonna work it out  
Now on the for real side  
All the answers to your problems you  
could find

Yet you stay locked behind defeat  
While the key is in your mind  
In order to win your brother's trust these  
five things you must stop  
Your robbin', stealin', killin', cheatin',  
and lying.

Brother's gonna work it out, etc.

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Inc.

## HEY YOU! GET OFF MY MOUNTAIN

(As recorded by the Dramatics)

TONY HESTER

Hey you get off my mountain  
Hey you get off my cloud  
Hey you get off my mountain  
You're just trying to bring me down.  
And you laugh in my face  
Make me feel like a clown  
Baby I think I better put you in your  
place

That kind of action I don't need  
That kind of heartache I can't use  
That kind of loving I can do without  
So go and play your games with  
someone new.

Hey you get off my mountain  
Hey you get off my cloud  
Hey you get off my mountain  
You're just trying to bring me down.

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# PARADE of SONG HITS



## WITH A CHILD'S HEART

(As recorded by Michael Jackson)

HENRY COSBY  
SYLVIA MOY  
VICKI BASEMORE

With a child's heart  
Go face the worries of the day  
With a child's heart  
Turn each problem into play  
No need to worry  
No need to fear  
Just being alive makes it all so very clear.

With a child's heart  
Nothing can ever get you down  
With a child's heart  
You've got no reason to frown  
Love is as welcome as a sunny sunny day  
No grown-up thoughts to lead our hearts astray.

Take life easy, so easy, nice and easy  
Like a child  
So gay and carefree  
Yeah the whole world smiles with you  
As you go your merry way.

Oh with a child's heart nothing's gonna get me down  
Oh with a child's heart nothing's gonna get me down  
Oh with a child's heart oh nothing's gonna get me down

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F	I	S
S	T	O

OPPOSITE OF GO

O	N	E
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OPPOSITE OF HE



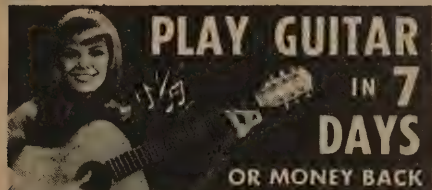
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OPPOSITE OF DOWN





# HIT PARADE



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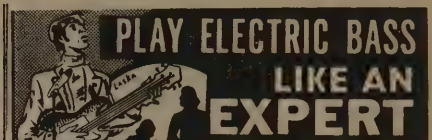
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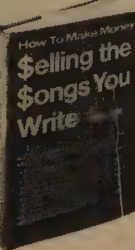
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# PARADE of SONG HITS

## YOU'LL NEVER GET TO HEAVEN (If You Break My Heart)

(As recorded by the Stylistics)

HAL DAVID  
BURT BACHARACH

Mother told me always to follow the  
golden rule  
And she said it's really a sin to be  
mean and cruel  
So remember if you're untrue  
Angels up in heaven are looking at you

You'll never get to heaven if you break  
my heart  
So be very careful not to make us part  
You won't get to heaven if you break  
my heart  
Oh, no.

I've been hearing rumors about how  
you play aroun'  
Though I don't believe what I hear still  
it gets me down

If you ever should say goodbye  
It would be so awful the angels would  
cry  
You'll never get to heaven if you break  
my heart

So be very careful not to make us part  
You won't get to heaven if you break  
my heart  
Oh, no.

I can hardly wait for the day when we  
say I do  
It's a day I've dreamed of so long now  
it's coming true  
You will promise to cherish me  
If you break your promise the angels  
will see

You'll never get to heaven if you break  
my heart  
So be very careful not to make us part  
You won't get to heaven if you break  
my heart  
Oh, no.

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## HE DID WITH ME

(As recorded by Vicki Lawrence)

GLORIA SKLEROV  
HARRY LLOYD

Look at you girl  
Walkin' down the street for all the  
world to see  
And if it seems you walk on air  
Well who wouldn't be  
You're closer to your brand new love  
with ev'ry step you take  
And I can almost tell you ev'ry little  
move he'll make.

Does he hold you 'til you're sleeping sof-  
tly ev'ry night  
Does he wake you with a kiss to share  
the morning light  
And when he loves you does he close his  
eyes

And reach for you each time you rise  
Does he show you how strong his love  
can be  
He did with me.

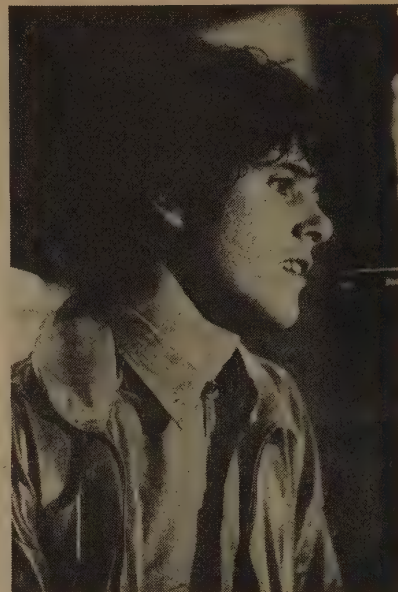
I used to smile at how he'd leave his  
clothes all scattered on the floor  
And leave the shower runnin' and  
forget to close the door

But when he turns the lights out now  
He touches someone else  
And girl I know just how you feel I've  
been there myself.

Does he hold you 'til you're sleeping sof-  
tly ev'ry night  
Does he wake you with a kiss to share  
the morning light

And when he loves you does he close his  
eyes  
And reach for you each time you rise  
Has he told you yet he'll never set you  
free  
He did with me.

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Hollywood, California.



## I LIKE YOU

(As recorded by Donovan)

DONOVAN LEITCH

You're such a good friend  
I'd hate to have you for an enemy  
From the first time we met  
I knew you were the one to set me free  
You liked me I liked you you liked me I  
liked you.

Holding my heart in the palm of your  
hand  
Headed out West for the Indian lands  
Dreams of the golden boy dang'ling  
your mind

Burning your body to fill in the time  
Sad city sister on avenue of palm  
I knew naively that I was your man  
I followed after with heavy heart of  
lead

Just like a man who walks yet he's  
dead.

La la la la la la  
La la la la la la la la.

I asked you to dance  
And you wondered and you thought  
you might

So you went and took a chance  
On the cat walk in the cold starlight  
I held you you felt me  
I touched you, you kissed me.

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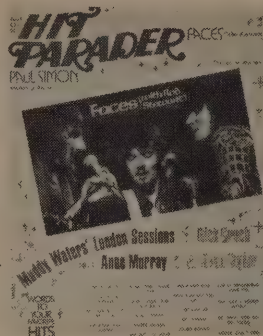
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JUNE, 1972

Melanie  
Paul Simon  
Primal Scream  
Marc Bolan  
Albert Collins

"Rock And Roll Lullaby"  
"Ring The Living Bell"  
"American Pie"  
"Everything I Own"  
"Sweet Seasons"  
"The Way Of Love"  
"Son Of Shaft"



JULY, 1972

Anne Murray  
Cat Stevens  
Blood Sweat & Tears  
Muddy Waters  
Faces  
Rick Grech

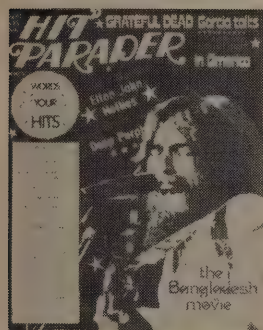
"Mother And Child Reunion"  
"Tiny Dancer"  
"King Heroin"  
"The Day I Found Myself"  
"Glory Bound"  
"We Got To Have Peace"  
"Rock And Roll"



AUGUST, 1972

Doors  
America  
Guess Who  
Badfinger  
Flash  
Don McLean

"Vincent"  
"Am I Losing You"  
"Oh Girl"  
"Baby Blue"  
"Day Dreamin"  
"Big Man"  
"Run Run Run"



SEPT, 1972

Elton John  
Grateful Dead  
Hollies  
George Harrison  
Don McLean  
America

"Diary"  
"Song Sung Blue"  
"I Saw The Light"  
"The Family Of Man"  
"It's Gonna Take Some Time"  
"I'll Take You There"  
"Brother Brother"



OCTOBER, 1972

Carole King  
Steven Stills  
Chuck Berry  
Alice Cooper  
Jimi Hendrix  
Laura Nyro

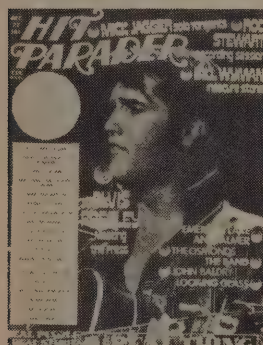
"Rocket Man"  
"Long Haired Lover From Liverpool"  
"Lean On Me"  
"All The Kings Horses"  
"Living In A House Divided"  
"Tell Me This Is A Dream"  
"You're The Man"



NOV, 1972

Anniversary Issue  
30 Years of Hits

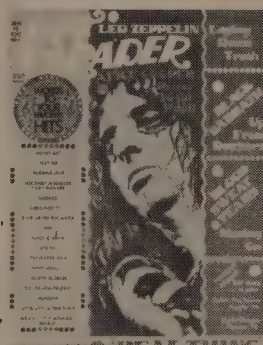
"Where Is The Love"  
"Sealed With A Kiss"  
"Is It You Girl"  
"Coldest Days Of My Life"  
"Anytime Your Cheatin' Hea"  
"That Lucky Old Sun"



DEC, 1972

Elvis Presley  
Rod Stewart  
Mick Jagger  
Looking Glass  
The Osmonds  
Bill Wyman

"Lookin' Thru The Window"  
"Join Together"  
"You Don't Mess With Jim"  
"Baby Don't Get Hooked on Me"  
"Close To You"  
"Goodbye To Love"  
"I'm Still In Love With You"



JAN, 1973

Led Zeppelin  
Alice Cooper  
Black Sabbath  
The Who  
Blood, Sweat & Tears  
David Clayton Thomas

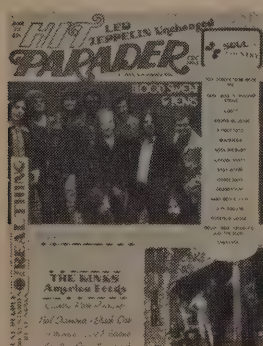
"Honky Cat"  
"Burning Love"  
"Play Me"  
"Ben"  
"Black & White"  
"The Guitar Man"  
"Use Me"



FEB, 1973

David Bowie  
Gilbert O'Sullivan  
Jeff Beck  
Sly Stone  
Marc Bolan  
Alice Cooper

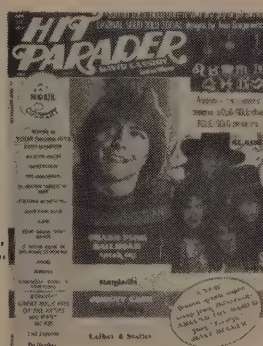
"I'll Be Around"  
"Good Time Charlie's Got The Blues"  
"Operator"  
"Freddie's Dead"  
"Garden Party"  
"You Wear Is Well"  
"Don't Ever Be Lonely"



MAR., 1973

Led Zeppelin  
Roberta Flack  
Van Morrison  
Neil Diamond  
Black Oak Arkansas  
Kinks

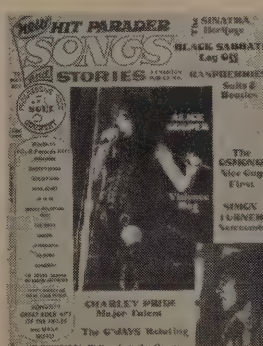
"Funny Face"  
"Operator"  
"You Ought To Be With Me"  
"Papa Was A Rolling Stone"  
"Garden Party"  
"Good Time Charlie's Got The Blues"



APRIL, 1973

David Cassidy  
Grand Funk Railroad  
Slade  
J. Lennon  
Country Soul  
Bill Withers

"Sweet Surrender"  
"Walk On Water"  
"It Never Rains In Southern California"  
"Superfly"  
"Your Mama Don't Dance"  
"Superstition"  
"I Wanna Be With You"



MAY, 1973

Alice Cooper  
Black Sabbath  
Raspberries  
O'Jays  
Donovan  
Curtis Mayfield

"Daddy's Home"  
"Rocky Mountain High"  
"Jambalaya"  
"Trouble Man"  
"Love Jones"  
"Hi Hi Hi"  
"Don't Expect Me To Be Your Friend"

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☐ AUG., 1972 ☐ DEC., 1972 ☐ APR., 1973  
☐ SEPT., 1972 ☐ JAN., 1973 ☐ MAY, 1973

☐ ALL  
TWELVE  
ISSUES

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City.....State.....Zip.....



## ROCK STATION

(continued from page 51)

Many have led gypsy lives, travelling from city to city, state to state, depending on which one offered the best opportunity in radio. Charlie Fox, the afternoon drive jock at WRKO in Boston, was born in Santa Monica, California worked at radio stations in San Luis Obispo, California (he met his wife Arlea there), Denver, Riverside, California Phoenix, Detroit, before his final move to Boston. Dale Dorman, also of

WRKO, grew up in a small town in upstate New York. One day, while working in a bank in Syracuse, he picked himself up and walked in WOLF Radio in Syracuse and announced that he wanted a job as a D.J. He had no demo tape and no experience.

But five hours later Dorman was on the air, on the six to midnight shift. Delighted, if not shocked by his good luck, he agreed to come back at five a.m. to do the morning shift. He worked at the station for four months, then went out to Fresno, California. After refusing offers from San Francisco and Hartford, he returned to WOLF as their

Program Director and a night jock, then found himself in San Francisco as KFRC's all night jock for a while before coming to Boston's WRKO.

Walt "Baby" Love changed states almost as many times as he's changed his name. He was born in Pittsburgh as Walt Shaw. When he got his first disc jockey job with a soul station in Houston, he became Charlie Brown. Then in 1969 when he became the first black disc jockey to work at KILT in Houston, the largest rock station in the southwest, where Charlie Brown turned into Walt Love. The "Baby" came not long after. One night



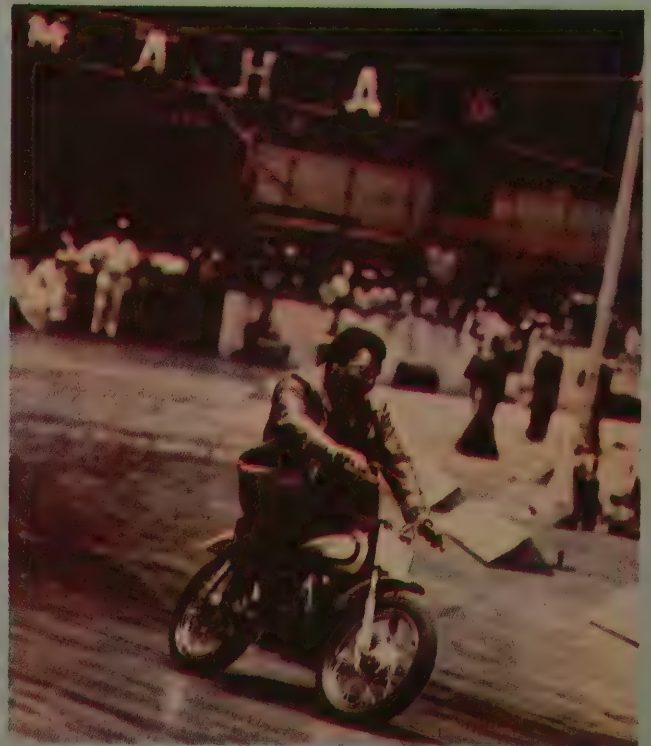
J. J. Johnson, of WFRC in San Francisco



George Klein of WHBQ in Memphis arrives at studio to begin a hectic day.



Walt "Baby" Love with three of The Temptations and the President of Motown Records.



Walt "Baby" Love leading the first heat on a mini-bike at the Yamaha Race at Madison Square Garden



on the air, he played the Supreme's song "Baby Love" and accidentally said "You're listening to Baby Love". His boss loved it and the name stuck. He also worked at Los Angeles, KHJ before he came to WXLO.

Michael Dineen of WXLO, who was born in Madison, Wisconsin, is the son of a military career man. His youth was filled with travels. After his own entrance into the army he joined the staff of WQXI in Atlanta where he remained for 2½ years before becoming a morning announcer in Miami.

Two activities — sports and music — dominate the outside interests of most of the DJs. Many were professional musicians or athletes before going into radio. Some were both. Stew Robb had toured with a group called Gingerbread, which is now at the Sahara in Las Vegas and he also played a year of football at North Texas State on the same team that produced Joe Green and Ronnie Shanklin of the Pittsburgh Steelers.

Jim Carson loves baseball and football and is one of KFRC's softball team starters. Bill Wade of KHJ loves to jog. In addition to appearing in five Elvis Presley films, George Klein emcees appearances of nationally known artists such as Tom Jones, The Grand Funk Railroad, Three Dog Night, The First Edition, and Led Zeppelin when they appear at the Mid-South Coliseum. He also water skis. Walt "Baby" Love, who used to play football with the Buffalo Bills, now plays basketball with kids in the Harlem playgrounds. He has also emceed several rock shows at Madison Square Garden with such groups as Frankie Valli and the Four Seasons, Jay and the Americans, the Four Tops and Martha Reeves and the Vandellas.

Danny Martinez of WXLO plays the piano, writes music and has performed with rock and roll and easy listening groups for over ten years. He also loves tackle football, basketball, baseball, tennis, swimming, horseback riding, boxing and karate. Rick Shaw, also of WXLO played tenor and alto sax and piano with several rock groups in the early sixties.

Being a DJ is difficult and exhausting work. Hour after hour, day after day, the DJ must rev up his metabolism to generate excitement and enthusiasm over the air waves. The DJ performs alone to an anonymous audience. Confined to a small room filled with lots of records, mikes and a turntable, the only other person in sight is the engineer outside giving and taking cues. He really has to dig music.

Many DJ's, like Walt "Baby" Love, dance around the small studio space in time to the music. The famous Real Don Steele of KHJ raps the table with his pencil, in time to the rhythms of the songs. In his small studio he keeps the level of the music up, up, up until the walls shake, ceiling trembles and the objects in the room are dancing.

DJs are not disc spinners, and their contact with their audience is not limited to the hours at the microphone. They are all out in the community working on their off hours. Or they are at business meetings. Sometimes they get a chance to get some sleep. Sometimes.



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## NEW SEEKERS

(continued from page 31)

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**GIRLS' BEST FRIENDS** are still diamonds, with a little help from emeralds, according to blonde Lyn Paul and brunette Eve Graham of the New Seekers, who acquired more than \$250,000 in precious gems before departing the United States for a five week concert tour of England. The entertainers said they were celebrating the success of their recent records ("Tommy" medley single and "Come Softly to Me" album for MGM / Verve Records) and a forthcoming 17-week, cross-country concert tour of the U.S. with Engelbert Humperdinck (starting in May). Shopping at Marvin Hime's glittering emporium in Beverly Hills, Calif., where many celebrities do their mining, Miss Graham picked up diamond trinkets valued at \$198,600, including ring (\$100,000), earrings (\$32,000), pin (\$30,000) and necklace (\$16,000). Miss Paul settled for a diamond and emerald bracelet and earrings (\$40,000), ring of diamonds, emeralds and a center jade (\$18,000) and a diamond pin (\$10,500). Safety precautions and other considerations dictated that the jewels stay behind while the ladies traipsed off with New Seekers males Peter Doyle, Marty Kristian and Paul Layton for their British commitments.



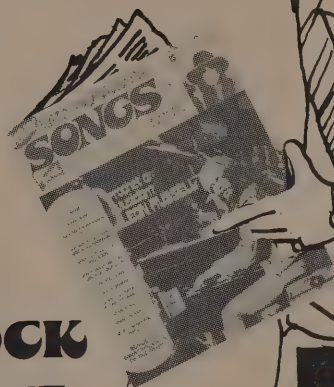
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The second half of the new Thomas duo is the Monticello 370. While fully automatic pre-set rhythm patterns have been available on other Thomas models, the 370 enables each player to create his own individually styled rhythm accompaniment with the aid of the Monticello's unique feature ... "Keyed Rhythm". Giving even greater dimension to this unit, the 370 also includes Stereo Auto Wah, Vibra Magic and a selection of cabinet styles and finishes.

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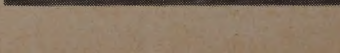
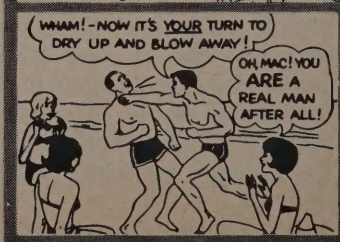
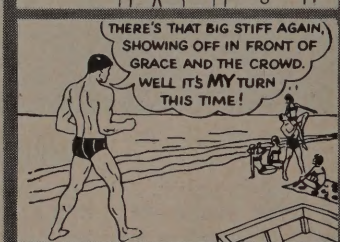
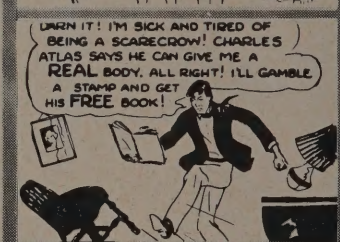
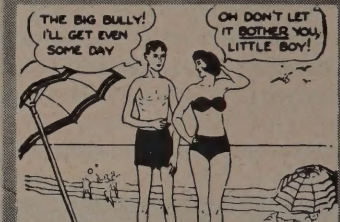
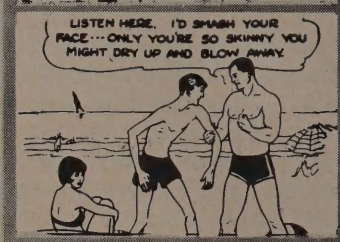
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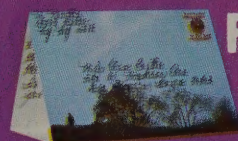
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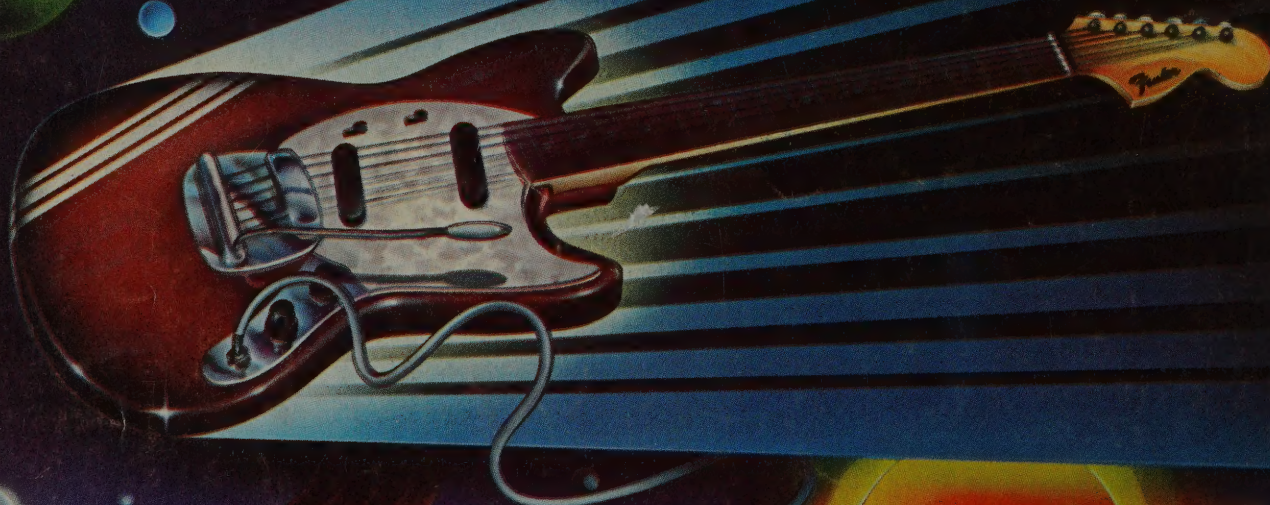
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